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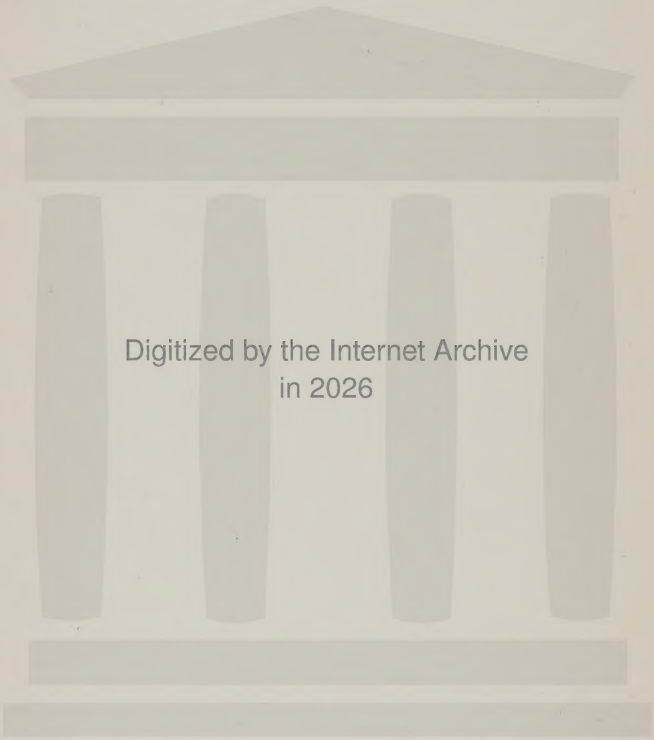
ENGLISH CHURCH FURNITURE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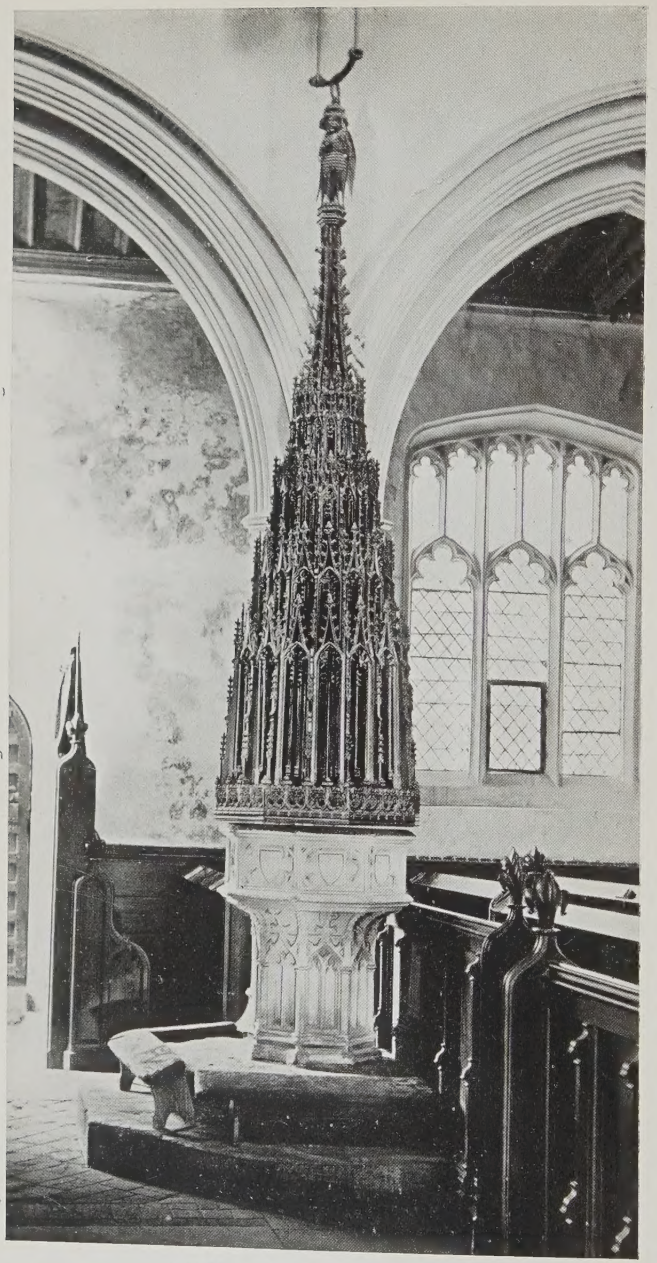

FONT COVER, EWELME, OXON

ENGLISH CHURCH FURNITURE

BY

J. CHARLES COX, LL.D., F.S.A.

AND

ALFRED HARVEY, M.B.

WITH ONE HUNDRED AND TWENTY-ONE ILLUSTRATIONS

NEW YORK
E. P. DUTTON & CO.
1907

PREFACE

IN this book an endeavour has been made to gather together some accounts of the more remarkable examples of old church furniture which are now extant in the parish churches of England ; with lists of all chancel screens, and of the best instances of old altar slabs, altar plate, fonts, pulpits, lecterns, piscinas, holy-water stoups, stalls, benches, embroideries, chained books, and other details.

At first it was proposed to confine these accounts and lists to pre-Reformation days ; but it was eventually decided to give a certain amount of general information down to the end of the seventeenth century.

The original intention was to include descriptions of such matters as painted glass, wall paintings, floor tiles, and ironwork ; but the plan became perforce more restricted for lack of space. It is possible that these subjects may be discussed in a future volume.

The following pages have been in the course of preparation for about six years. The delay in issuing a book which has been so long announced has been caused by the desire of the authors to improve and perfect the lists of various articles of extant church furniture. They are, however, convinced that a delay of even double that period would not suffice to make the work actually complete, and are fully aware that it will be found deficient in some places, and perhaps incorrect in others. Nevertheless, it seems best to issue the book, notwithstanding its probable defects, for a postponement until perfection was attained would probably prove perpetual.

It is scarcely possible for any one or two persons to visit and

note, even during a long lifetime, the whole of the many thousands of parish churches throughout England, and it will probably be found that some of the counties are more exhaustively treated than others. Many of the churches in each county are known to one or other or both of the writers; in a few cases, such as Cornwall, Derbyshire, Hampshire, Leicester, and the East Riding of Yorkshire, all the old churches have been visited; whilst personal attention has been given to the contents of a very large number of ancient fabrics in the counties of Devon, Essex, Gloucester, Kent, Norfolk, Notts, Somerset, Suffolk, Surrey, Sussex, Warwick, Wilts, and N. R. Yorks.

Personal knowledge has been widely supplemented by the study of standard ecclesiological and architectural works, and of all the proceedings of archæological societies, as well as by examination of a great number of more or less accurate monographs on particular churches, both large and small.

It is also a pleasure to acknowledge the assistance so kindly and readily given by other workers in the same field. Particular gratitude is due to the Rev. R. M. Serjeantson and to Mr. Francis Bond for the tedious task that they both so good-naturedly undertook of reading the whole of the proofs, and for making a number of valuable suggestions. Mr. Bond's kindness is all the greater as he is himself engaged in a larger work that covers much the same ground, and which will ere long be issued as a supplemental volume to his recent great book on *English Gothic Architecture.*

They also desire to acknowledge the kindly general help on particular information supplied by the Right Rev. Abbot Gasquet, the Revs. W. E. Bury, A. N. Cooper, D. H. S. Cranage, E. H. Goddard, S. P. Potter, T. M. Swann, and R. O. Yearsley. In many other instances they are indebted to individual clergymen for replies to queries as to fittings in the churches of which they are incumbents.

Among the laymen to whom they are more particularly indebted is Mr. H. Littlehales, the editor of the valuable work *Mediæval*

Records of a City Church, recently issued by the Early English Text Society ; and others who should be named are the late Earl of Liverpool, the Hon. F. Strutt, Colonel Hart, Dr. E. M. Sympson, Dr. Laver, F.S.A., Mr. R. M. Murray, Mr. George Clinch, Mr. F. Bligh Bond, Mr. Aymer Vallance, F.S.A., and the late Mr. J. Romilly Allen.

To Mr. Guy Le Blanc Smith particular thanks are due for putting at their disposal a large collection of good photographs of fonts for reproduction. Grateful acknowledgments are also extended to the Rev. and Hon. Canon Gibbs for the use of illustrations originally prepared for the English Church History Exhibition held at St. Albans in 1905, and to the following societies for the loan of blocks ; Royal Archæological Institute, Society of Antiquaries of Newcastle, the county Archæological Societies of Norfolk, Surrey, and East Herts, the Field Clubs of Dorset and Hereford, and the Archæological Section of the Birmingham and Midland Institute, as well as to Messrs. Bemrose as publishers and proprietors of the *Reliquary*.

Their apologies are offered in advance to any generous-minded helpers, either in letterpress or pictures, whose names may have been accidentally overlooked. They are also grateful to Messrs. Methuen for their goodness in consenting to the considerable enlargement of this issue beyond the size of its fellows of the series, as well as to the multiplying of the original illustrations, and that without any addition to the modest price.

By far the greater part of the letterpress has been written exclusively for this book, but here and again a few paragraphs are reused from critical church articles contributed by one of the authors to the columns of the *Athenæum*, *Builder*, *Guardian*, and *Church Times*, and for leave to cite these they are obliged to the respective editors.

No one can be more cognisant of the imperfections of these pages than the writers, and they will be grateful for any corrections which may perchance eventually lead to the issue of an improved

edition. At the same time they have the confident hope that the book will prove of some real assistance to ecclesiologists, as a first attempt to draw up schedules of existing examples of church furniture. It is also their earnest wish that such a publication as this may serve as some slight check on the grievous destruction which ignorance and falsely directed zeal has wrought, even in quite recent years, among ancient church fittings, which ought to be regarded as the monuments of the piety and artistic feeling of bygone days.

J. C. C.
A. H.

August, 1907

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ENGLISH CHURCH FURNITURE

CHAPTER I

ALTARS—ALTAR SLABS—ALTAR RAILS—ALTAR SCREENS OR REREDOSES

ALTARS

THE altar, in the mediæval Church, was the central object, the one essential part of the furniture, without which the due performance of worship was impossible. As a result of the Reformation movement of the 16th cent., only a very few of the old stone altars are standing in English churches, though there are a fair number of cases in which the old *mensa*, or altar slab, still remains in the pavement, or has been restored to its original use. Of those that remain in their original position, three were high altars, namely, those at Arundel, Forthampton, and Peterchurch, whilst a few more exist in the chapels or as side altars.

In England, the altar was often called Christ's Board, or God's Board in pre-Norman days, and occasionally so for two or three centuries after the Conquest. Wooden altars were in general use for the first four or five centuries, and lingered on in this country till the end of the 11th cent. They were, however, sometimes of wood down to the very dawn of the Reformation, as can be abundantly proved from old inventories and wills.*

Ælfric, in his celebrated homily of 12th-cent. date, speaks of "Godes borde" and "Godes table." Lydgate, in his *Vertue of the Masse*, writes of the

"Altar called God's board."

* Among the Proceedings of the Alcuin Club (1899) is a valuable tractate of Mr. W. H. St. John Hope on English altars, with 36 pictures from illuminated MSS. from the 10th to the 16th cents.

The will of John Raventhorpe, 1432, priest of the chapel of St. Martin, Aldwark, leaves a vestment to the wooden altar (*altari ligneo*) of that chapel. Erasmus mentions a wooden altar as standing in Canterbury cathedral. The Eastern Church still uses wood for its altars.

In 1076, the Council of Winchester, under Lanfranc and the papal legates, ordered the altars to be made of stone. St. Wulstan, Bishop of Worcester, is said by William of Malmesbury to have demolished numerous wooden altars throughout his diocese, and to have constructed and consecrated others of stone. One of the formal visitation questions of the Dean and Chapter of St. Paul's, when inspecting the various churches of their peculiars in Essex and Hertfordshire in the 13th cent., was whether the altars were made of stone and duly consecrated.

The vast majority were, however, of stone, and severely plain. A large slab of freestone or marble, bevelled on its under surface, and marked above with five crosses, was generally in this country supported on a built-up pedestal of stone; less frequently it rested on four or five legs, as at Forthampton, whilst sometimes, in the case of small altars, the table, as at Belper, was supported on brackets.

The original old altar at St. Mary's, Forthampton, is very simple, consisting of five pieces of stone, namely, a pillar or leg, 6 inches square, at each corner, and a *mensa* or slab on the top of them. The height is 2 feet 10 inches, and the dimensions of the table are: length, 5 feet 3½ inches; breadth, 2 feet 3 inches; thickness, 5½ inches. The upper edge is left square, and the lower bevelled off to the extent of 2½ inches.

The existing altars, or their obvious traces, are found most frequently in side chapels or chantry chapels, occasionally on either side the entrances to chancels, in crypts, vestries, or sacristies, and one, at Gloucester cathedral, in a triforium gallery.

In Warkworth Hermitage, Northumberland, the one stone altar not overthrown in the county in the 16th cent. is still in position; it has a plain sunk moulded panel in front; the dedication crosses are not now visible.

At Abbey Dore, Herefordshire, is a side altar, supported on three stone legs, supposed to be of Norman date.

The 13th-cent. chapel of St. John Baptist, Belper, retains the original small altar below the east window. The slab, on which

one of the consecration crosses still remains, is supported by two projecting brackets. The *mensa* measures 3 feet 6 inches by 1 foot 9½ inches, and is 2 feet 7 inches high. The chapel of the Pyx, at Westminster, has a plain solid altar of the time of Henry III. In the 14th-cent. sacristy chapel, on the north side of the chancel, of Claypole, Lincs., there is an altar slab *in situ*.

The north chapel of Northleach, Glos., has the original stone altar *in situ*. The altars of the Lady chapels of Shotteswell and Warmington, Warwicks., are supported on brackets ; whilst those of the north chapels of Chipping Norton and Asthall, Oxon., rest on stone legs. In the undercroft of Bedale church, Yorks., is a small altar, resting on a window-sill.

At Bengeworth, Worcs., and at Enstone, Oxon., are solid side altars of 15th-cent. date, both of which are figured in Parker's *Glossary ;* in the latter case the slab has disappeared. The altar which remains in the Lady chapel of Christchurch, Hants, has a slab of Purbeck marble. The side altar of Titchborne church, in the same county, has a wooden *mensa* with a Latin cross in slight relief on the surface ; it is of Elizabethan date, and was secretly used for mass. In the small north chancel chapel (vestry) of Tintagel, Cornwall, is a good example of an undisturbed solid altar.

The old altar stone has been restored to its place in the tiny chapel of St. Laurence, of Dunster parish church.

In the two hospital chapels of St. Anne's and St. Mary Magdalene's, Ripon, are the old stone altars ; the former rests on two stone legs or supports, whilst the latter, which is 7 feet 7 inches long by 3 feet 5 inches wide, and 2 feet 11 inches high, is solid.

Small original altars are also to be found in the private chapels of Broughton Castle, Nunney Castle, and the Prior's Lodge, Wenlock. The *mensa* at Broughton Castle bears nine incised crosses. There is a stone altar in its original position in the tower chapel of St. Michael, Penkivel, Cornwall.

The custom of marking altar slabs with five crosses is not of late mediæval origin as sometimes supposed, for a marble altar stone of the 6th cent., at the church of Vouneuil-sous-Biard, France, is figured in the first volume of Rohault de Fleury's *La Messe*. Nevertheless, most of the known early examples bear only one or more crosses in the front of the *mensa*.

At St. Benet's, Cambridge, is an early altar stone with crosses on the front edge, believed by the Bishop of Bristol to be the altar stone of the pre-Norman church; it is described by him in vol. xxi. of the *Antiquary*.

English altars from the 12th cent. onwards were, as a rule, incised on the *mensa* with five crosses, namely, in the centre and at the four angles. "In the consecration of altars," said the late Father Morris, when writing to the *Antiquary* in 1890, "a little fire is made on each of the crosses. Five pieces of incense are put on each cross, and on the lumps of incense a cross is made of thin wax taper, which is lighted at the four ends. When the fire is burnt out, the ashes are scraped away with a wooden spatula, but as the cross is incised, the melted incense runs into it and remains there, as the scraping is only flush with the surface." The five crosses seem, however, to have been always cut in the slab whether the ceremony of formal consecration was carried out or not. Each consecrated altar required a vessel of relics accompanied by a descriptive scroll of parchment, on which was also written the name of the consecrator, the date, and a note as to any indulgence granted. This vessel or case was placed in a small cavity called the *confessio*, or *sepulchrum altaris*, and the cavity sealed or closed by the bishop with a thin stone called the *sigillum*. Relics enclosed, according to Ayliffe, were regarded as essential; but Lyndwood thinks that they were not of the substance of the consecration.

It is now the custom of the Roman Church, and was sometimes the case in England in the later pre-Reformation days, to prepare a cavity for the reception of the relics in the surface of the covering slab, which is cunningly closed with a well-fitting piece of stone; this opening was usually made in the centre of the *mensa*, but near the front edge below the central cross.

A few old altar slabs with such receptacles have been noticed in England. The altar slab of Barnack stone in the Jesus chapel, Norwich, now remounted on short pillars, has a *confessio* sealed with a bit of Purbeck marble. The large altar stone now in the porch of Collington, Cornwall, shows the sealing cavity. A granite slab of the Holy Chapel, Madron Well, Cornwall, has a cavity in the centre 9 inches by 8 inches; but the "seal" has disappeared. The same may be noted on the altar slab of St. Robert's chapel, Knaresborough. Altar slabs at Grantham and Westborough are also said to have relic receptacles. One at Bolton Priory, with a

very shallow depression in the centre, has been wrongly named as "a sealed altar stone;" the depression in this case marks the place where a small post-Reformation brass had been affixed, when the old altar stone had been used as a monumental paver.

But the question arises—how is it that so small a fraction of the large number of undoubted old altar slabs have any such receptacle? The answer is twofold. In the first place, a very large proportion of such slabs are those of side or chantry altars, which were probably never consecrated; and in Puritan fury what more likely than that the chief or high altar known to have sealed relics would be specially attacked and broken up? In the second place, and perhaps the more important, it was a known English custom to deposit the relics in the actual substance of the altar, and not in the *mensa*. A stone block, in which was formed a small box or *confessio* with a stone lid, containing relics wrapped in lead, was found at Roche Abbey. At Jervaulx Abbey, in the front of an almost perfect altar, is an opening just beneath the centre of the *mensa*, whence a square stone has been moved which doubtless contained the *confessio*. Stones of a like character to that at Roche have also been found at Calder Abbey and at Lanercost Priory. Full descriptions of these will be found in the *Proceedings of the Society of Antiquaries*, 2nd ser. xi., and in the third volume of the *Transactions of the Cumberland and Westmoreland Antiquarian Society*.

In the earlier mediæval days the relics, however diminutive, were often in an important church far too numerous to bear enclosing in the actual *mensa*, and would certainly be embedded in the substance of the altar itself. Take, for instance, the cases of the dedication of two altars in the great church of Christchurch, Hants, early in the 13th cent.

On December 7, 1214, Walter, Bishop of Withorne, dedicated an altar to the honour of St. John Baptist. The relics placed therein were exceedingly numerous, and included parts of the vesture and robe of our Lord; part of the vestments of the blessed Virgin; bones of St. John Baptist and of Sts. Peter and Paul; some of the blood of St. Stephen; bones of Sts. Laurence, Blasius, Victor, Vincent, Alban, Hippolytus, Polycarp, Urban, Chrysogonus, and Holy Innocents; bones of the martyrs and confessors, Martin, Julian, Simplicius, and Joseph of Arimathea; some of the oil of St. Nicholas, monk of Rome; and bones

of the virgin saints, Agnes, Alice, Lucy, Julianna, Perpetua, Margaret, Agatha, Barbara, Beatrice, and Martha.

In 1221, Nicholas, Bishop of the Isles, dedicated an altar in the same church to the honour of St. Michael the Archangel. The relics were remarkably numerous, and included portions of the manger and cradle of our Lord, and of the stone upon which our Lord stood when speaking in the Temple; fragments from Gethsemane, from the Sepulchre and from Mount Sion; part of the vesture of the blessed Virgin; some of the bones of St. Columbia; parts of the chasuble and altar-pall of St. Remigius, and part of the shroud in which he rested 400 years; and a piece of the sepulchre of St. Anne, the mother of the Virgin.

It is obvious that it would be impossible to enclose relics in the substance of bracket- or pillar-supported altars such as have been mentioned, and the slabs of several that are extant have no trace of a *confessio*. In such cases it is, of course, possible, though unlikely for ritual reasons, that the *confessio* would be placed in the adjoining wall masonry. But the more likely explanation, as is known to have been the case with various chantry altars, is that there was no consecration of the altar, but that a portable super-altar was used. The huge dioceses of mediæval England, and the difficulty of locomotion, made it impossible for bishops to always attend for the consecration of the numerous side altars so often multiplied even in our small parish churches, and of the oratory altars that abounded in manor houses. The difficulty was surmounted by the bishop consecrating numerous super-altars. The various names for these thin light altar stones, on which it was lawful to celebrate mass, such as *altare viaticum*, *portatile*, *gestatorium*, *lapis portatilis*, *altaria itineraria*, denote their original use on journeys, in camps, and at visitation of the sick. It was also considered necessary to use them where the altar was of wood.

The small Anglo-Saxon super-altar from St. Cuthbert's coffin has been often described, and is still preserved at Durham cathedral. In the parish church of Beckermet, Cumberland, is a portable or super-altar, fixed in an oak frame within the altar rails. It is of red sandstone, and measures 10 inches by $7\frac{1}{2}$ inches, and is $\frac{3}{4}$ inch thick; it bears five equal-limbed consecration crosses, and is cracked across the centre.

A portable altar slab of Purbeck marble, $8\frac{5}{8}$ inches by $5\frac{13}{16}$ inches and $\frac{7}{8}$ inch thick, found in a chest at Abbey Dore, Herefords.,

with a set of vestments, etc., is now in the Victoria and Albert Museum. This collection had probably been used by an itinerant priest of the unreformed faith during the time of the Elizabethan persecution.

The fullest possible particulars are extant of the foundation of the two chantries of Crich, in Derbyshire, in 1357 and in 1368, down to the actual date of the episcopal institution and archidiaconal induction of each of the first two chaplains; but the new altars at the ends of the rebuilt north and south aisles (which took the place of those of different dedication and earlier date) were not consecrated. The inventories, however, of each chantry begin with the entry of a super-altar, which had doubtless been duly consecrated by the diocesan.

In contradistinction to such super-altars for practical use were those that pertained to great churches, and which were probably used at festivals on the already consecrated high altar for purposes of greater reverence and dignity. These were usually made of valuable stone or set in precious metals and jewelled, as is proved by a variety of old English inventories. In York cathedral there were, in 1500, a precious super-altar of jasper, set in copper-gilt, and two super-altars of red marble adorned with silver. At Westminster Abbey there were, in the 14th cent., three super-altars, two of jasper and one of marble. At Jarrow the monks kept the super-altar that had been used by the Venerable Bede, and at Glastonbury was an ancient super-altar so richly garnished that it went by the name of "the greate sapphire of Glasconberye." Dr. Rock, in *The Church of Our Fathers*, gives much information on this subject; the very valuable and richly framed old super-altar, of foreign workmanship, which belonged to Dr. Rock and is engraved in his work, is now in the Roman Catholic cathedral of Southwark.

When the old altars were overthrown at the time of the Reformation, many of the slabs were used in the paving of the churches, sometimes on the very site of the stone altar. These may be noticed up and down the country, and are usually easily recognizable by their more or less distinct incised crosses. It is exceedingly rare to find an inscribed altar stone, but at Camborne church, Cornwall, is an ancient altar slab bearing these words in incised lettering, *Levint jusit hec altare pro anima sua.*

A word of caution is necessary with regard to alleged altars, which may be of service to less experienced archæologists. In a

few cases of early "restoration" of the last century, table-tombs were moved to the east end of the chancel, and ignorantly styled "altars." A notable instance of this occurs in the grand old church of Hartland, in North Devon.

In this instance all the guide-books draw attention to the stone altar now in use. One writer says that it is the only old stone altar in its original position and still in use which can be found throughout all England ; whilst *Kingsley's Country*, one of the best and most popular of the local handbooks, quietly assures its readers that this altar dates from the "Saxon times." In reality it is a beautifully carved table-tomb of 14th-cent. date (of the kind often wrongly termed altar-tombs) moved to the parish church from the adjacent abbey. It was, of course, never intended for an altar, for which purpose, both by association and size, it is singularly unfit.

ALTAR SLABS

The following is a list of some of the places where the old altar stones still remain—

Abergavenny	Mons.
Abbey Dore	Herefords.
Adderbury (vestry)	Oxon.
Alverscot	,,
Arundel (4)	Sussex.
Aston	Staffs.
Aston Rowant	Oxon.
Bardney	Lincs.
Barnby Dun	W. R. Yorks.
Bedale	N. R. Yorks.
Beighton (in use)	Derbs.
Belper	,,
Birts-Morton	Worcs.
Bishop's Cleeve (3)	Glos.
Bishop's Stortford	Herts.
Bolton	Yorks.
Bottesford	Lincs.
Brancepeth	Durham.
St. Breward	Cornwall.
Bridgnorth	Salop.
Brixton	I. of Wight.
Broadwater	Sussex.
Burford (vestry)	Oxon.

Burghwallis	W. R. Yorks.
Burton Dassett	Warwicks.
Burton Joyce	Notts.
Callington	Cornwall.
Camborne	,,
Cambridge, St. Benet's	Cambs.
Car Colston	Notts.
Chipping Norton	Oxon.
Christchurch	Hants.
Claypole	Lincs.
Cley-next-Sea	Norfolk.
Collingham, South	Notts.
Columb Major	Cornwall.
Compton	Surrey.
Cookham (inlaid crosses of brass)	Berks.
Corton (altar *in situ*)	Dorset.
Cotes-by-Stow (6 crosses; in use)	Lincs.
Debenham	Suffolk.
Dulas	Herefords.
Dunster (*2*)	Somerset.
Easington	Oxon.
Ecclesfield	Staffs.
Edmondbyers	Durham.
Ely	Cambs.
Enstone	Oxon.
Forthampton	Glos.
Fressingfield	Suffolk.
Garsington	Oxon.
Gilstone	Herts.
Gloucester cathedral (triforium)	Glos.
Grantham	Lincs.
Great Hautbois	Norfolk.
Haddon (*2*)	Derbs.
Hanworth (in use)	Norfolk.
Harpole	Northants.
Hemingborough	Yorks.
Highley	Salop.
Holdenby	Northants.
Horning	Norfolk.
Hougham	Kent.
Howden	Yorks.
Howell	Lincs.
Kemys Commander	Mons.
Kimpton	Hants.

Kinsham	Herefords.
Lackford	Suffolk.
Larling	Norfolk.
Legbourne	Lincs.
Leigh-on-Mendip	Somerset.
Lenham	Kent.
Long Ashton	Somerset.
Longbridge	Wilts.
Madron Well	Cornwall.
Maidstone	Kent.
Middleton	Lancs.
Mid-Littleton	Worcs.
Mildenhall	Suffolk.
Mishay (2)	Herefords.
Moreton-on-Lugg	,,
Mowsley	Leics.
Newland (5)	Glos.
Normanby	N. R. Yorks.
Normanton-on-Soar (replaced)	Notts.
North Somerton	Lincs.
North Wotton	Dorset.
Norwich cathedral, Jesus chapel	Norfolk.
Norwich, St. Stephen	,,
Ovingdean	Sussex.
Oxford, St. Giles	Oxon.
Penkevel	Cornwall.
Peterchurch (3)	Herefords.
Poundstock	Cornwall.
Probus	,,
Rame	,,
Ranceby	Lincs.
Ratcliffe-on-Soar (replaced)	Notts.
Repton	Derbs.
Ripon	Yorks.
Sale	Norfolk.
Sandwich	Kent.
Selmeston	Sussex.
Shaugh	Devon.
Sheffield	Yorks.
Shottiswell	Warwicks.
Shrewsbury, St. Mary	Salop.
Sigglesthorne (churchyard)	E. R. Yorks.
Solihull (crypt of vestry)	Warwicks.
Stanton St. John	Oxon.

Swineshead	Lincs.
Tangmere	Sussex.
Tarring Nevill	,,
Terrington, St. Clement	Norfolk.
Tewkesbury	Glos.
Theddlethorpe (2) (replaced)	Lincs.
Thurgarton (in use)	Notts.
Tickenham	Somerset.
Tideswell	Derby.
Tintagel	Cornwall.
Titchborne	Hants.
Todbere (in use)	Dorset.
Toddington	Beds.
Tong	Salop.
Tywardreath (replaced)	Cornwall.
Uffington	Lincs.
St. Veep	Cornwall.
Warmington (vestry)	Warwicks.
Waterbeach	Cambs.
Wells (Vicar's College)	Somerset.
Westborough	Lincs.
Westham (in use)	Sussex.
Weston	Norfolk.
Weston Longueville	,,
Whaplode	Lincs.
Wheatfield	Oxon.
Whissendine	Rutland.
Whitwell (2)	Northants.
Wiggenhall	Norfolk.
Wintringham (in use, south chapel)	E. R. Yorks.
York, All Saints	Yorks.
,, St. Michael-le-Belfry	,,

The size of the *mensa* differed considerably. Thus the high altar stone which has been restored to use in the chancel of Ratcliffe-on-Soar, Notts., measures 7 feet 1½ inches long by 2 feet 9 inches broad; the thickness is 6 inches, and it has a chamfered edge. In the neighbouring church of Normanton-on-Soar there is a much smaller altar stone, 5 feet by 2 feet 6 inches; it is, however, 6 inches thick, and has, like the one at Ratcliffe, a chamfered edge. At Car Colston, in the same county, there is an altar slab 7 feet 6 inches by 2 feet 6 inches. The old altar slab of Kinsham, Herefords., is said to be of the great size of 9 feet by 4 feet.

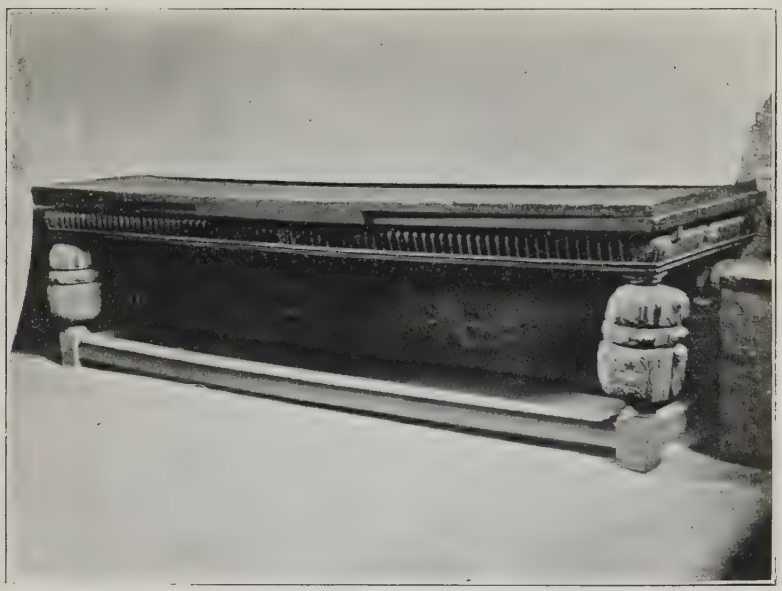
The Elizabethan injunction of 1559 with respect to altars has been often misunderstood, and more often misquoted, in an endeavour to prove the illegality of stone altars in the post-Reformation Church. It runs as follows:—

"Whereas her majesty understandeth, that in many and sundry parts of the realm the altars of the churches be removed, and tables placed for the administration of the Holy Sacrament, according to the form of the law therefore provided; and in some places, the altar be not yet removed, upon opinion conceived of some other order therein to be taken by her majesty's visitors; in the order whereof, saving for an uniformity, there seemeth no matter of great moment, so that the Sacrament be duly and reverently aministered; yet for observation of one uniformity through the whole realm, and for the better imitation of the law in that behalf, it is ordered that no altar be taken down, but by the oversight of the curate of the church and the churchwardens, or one of them at least, wherein no riotous or disordered manner to be used. And that the Holy Table in every church be decently made, and set in the place where the altar stood, and there commonly covered, as thereto belongeth."

From this it is clear that the injunction permits but does not order the removal of stone altars. Stone altars remained in the Chapels Royal and in several of the cathedrals. In 1626 a stone altar was again set up in Durham cathedral, and at Worcester by the dean in 1634. In 1662 Bishop Hacket consecrated a stone altar at Foremark, Derbs. Instances of their revived use in the 18th and 19th cents. are quite common, as at Gotham, Notts., Canons Ashby, Northants, and a score or two of other examples.

Nevertheless, in the vast majority of cases tables or altars of wood were substituted for tables or altars of stone. In the churches that were not under the immediate influence of the foreign strain of Puritanism, great care was taken that the altar tables should be of honest and fine workmanship. Not a few beautifully wrought Elizabethan altar tables still remain. They are usually characterized by the legs having great bulbous bosses richly carved, and by the ornamental sculpture of the rails below the actual table and those that unite the legs near the base.

There are fine examples of the bulbous or "melon" legs to holy tables at Blyford, Suffolk, Breadsall, Derbs., and at Dinton, Bucks. The last, which is dated as late as 1606, is well illustrated and described by Mr. Roe in his *Old Oak Furniture*. He considers it to be "a strikingly fine piece, of noble proportions."



POWICK, WORCESTERSHIRE

EVESHAM, WORCESTERSHIRE

ALTAR TABLES

On the surface of this table is incised, *Francis Huntts geven by the youth of Upton.* Upton is a hamlet of Dinton parish.

At Woodborough, Notts., the Elizabethan altar table, with good bulbous legs, measuring 70 inches by 28½ inches, has a long Latin inscription stating that it was the gift of John, son and heir of Robert Woode of Lamley, Recorder of Newark. At Halam in the same county is another excellent table of this date; it measures 6 feet by 32 inches, and is 3 feet 6 inches high.

The holy table of Townstal, Devon, is a unique example of Elizabethan carving. The four legs take the form of somewhat imaginative beasts; there are drawings of this table in the Sketch Book of the Architectural Association (1st series, vol. iii.).

At Sunningwell, Berks., is a rich example of the carving of an Elizabethan altar table, which was probably executed when Bishop Fowle was incumbent. In the disused chancel of Ombersley church, Worcs., is another good example of an early table of this period. It is 7 feet 1½ inches long, 2 feet 6 inches wide, and 2 feet 10½ inches high. The carved bosses of the legs are 9 inches in diameter. Round the frame of the table runs the inscription in capitals—*Whosoever eateth and drinketh unworthily is guilty of the Body and Blood of our Lord.* There is no date, but as Lord Sandys gave the altar vessels still in use to this church in 1572, it is practically certain that the altar-table is of the like date.

Among other good examples those of St. Thomas, Oxford; Ringstead, Northants; Weston Zoyland, Somerset; Broadwas, Worcs.; Lapworth, Knowle, and Rowington, Warwicks.; and Abingdon and Dorchester, Oxon., may be mentioned.

At Haddenham, Cambs., the massive Elizabethan altar table stands on seven legs; whilst another good one of the like period, at Orwell in the same county, is supported by two legs and brackets. There is a highly elaborate altar table at Minehead, Somerset, originally designed, perhaps, for secular use; the local idea that it came out of the Armada is obviously absurd.

The earlier Jacobean tables took a rather simpler form, and though the legs were slightly bulbous, the bosses remained plain. The rails of the table were usually well ornamented, and occasionally inscribed with the names of the donors and dates or suitable texts, throughout the 17th cent. The good Jacobean table, however, of Dinton, Bucks., though dated 1606, retains most

of the Elizabethan characteristics. The Isle of Wight offers several good examples. There are early Jacobean altar tables with bulbous legs at Arreton, Godshill, and Whitwell; the upper table rail of Godshill is inscribed *Lancelot Coleman*, and that of Whitwell, *I wil take the Cup of Salvation.* Yarmouth and Gatcombe are of later Jacobean date; the latter bears *Prayse ye the Lord.*

LEG OF THE TABLE IN DINTON CHURCH, BUCKS

Evesham church affords a good specimen of the better class of altar tables of the later Elizabethan and Jacobean style. The Evesham table bears round the upper rails, *All good Christians* [part covered up] *to imitate this her godly devotion towards the Church both in life and death, Margaret Hay late of this Parish* 1610.

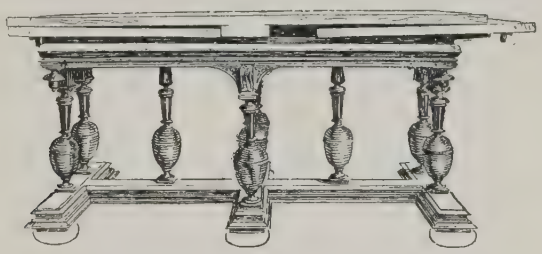
The communion table of Burton Bassett, Bucks., has well-turned legs and carved rails with the date and initials "1618 *I. G.*" The altar table of Aston-on-Trent, Derbs., bears on the rail, *Ex dono Johannis Hunte*, 1630, *anno ætatis*, 35, also the crest of a bugle-horn. Two Cornish altar tables were the gift of the Mohun family; that of Boconnoc is inscribed, *Made by me Sir Raynold Mohun*, 1629, and that of Lanteglos-by-Fowey bears the arms of Mohun and the words, *The gift of Baranet Mohun to the Parishe*, 1634. The carved altar table of North Elmham church, Norfolk, was made by Francis Floyd, parish clerk, 1605–51. It bears date 1622, and is inscribed, *Christus vera vita.*

The uninscribed and undated ones of general 17th-cent. date are pretty well distributed throughout the country, and are far too numerous to mention; they have usually been discarded to the vestry, to a side aisle, or beneath the tower.

At Powick, Worcs., is an example of the "telescope" altar table. When closed, it stands 9 feet 3 inches long, and 2 feet 9 inches wide, but it draws out to 16 feet. It is quite obviously

of later date than the battered Elizabethan legs and frame on which it now stands. It is almost certainly of Commonwealth date, and came into being after the suppression of the Prayer-book, and the issue of the Directory of Worship in 1644. When used it would be brought out into the church and fixed on trestles, and the communicants would sit round it. There are two of these telescope or slide tables in the church of All Saints, Hereford, and another at Upper Donhead, Wilts.

The altar of St. Dunstan's, Canterbury, is a most remarkable and well-finished example of a late Elizabethan or early Jacobean walnut-wood table, turned at a later date into the telescopic form. It is supported by nine legs of a plain bulbous character, there are three in a line in the centre, then a single one at each side of them, and two at each end. The *mensa* is 5 feet 8 inches long, but it has two leaves or wings that draw out at each end, giving it, when



ALTAR TABLE, ST. DUNSTAN'S, CANTERBURY

extended, a total length of 10 feet 8 inches. These leaves are an obvious addition of a later date, and would be added under the Puritan rule of the Commonwealth and Directory of Publick Worship, when the participants at the love-feast seated themselves round the extended "board."

The discarded altar table of the parish church of Cheddar is a particularly rich example of carving. It is of small size, being 4 feet 8 inches by 2 feet 2 inches, and stands 2 feet 7½ inches high. The top was originally loose. The churchwardens' accounts for 1631 contain an entry, "It. Thomas Smith, for a new Table Board xxv*s*." In the same year the wardens received 3*s*. 4*d*. for "an olde Table Borde." It has usually been assumed that 1631 is the date of this beautiful carving; but it could not possibly have been done for 25*s*. The table-board of the accounts probably only refers to the oak slab or *mensa* proper; the carved work of legs and frame

seems to go back to the previous century. This altar table now stands in the vestry ; the cumbersome thing beneath it, shown in the photographic plate, is the gas-meter.

Particular interest attaches to the old altar table in the great church of Wolverhampton, on account of the reference made to it in a sermon by Henry Burton, a noted Puritan, which he preached in St. Matthew's church, Friday Street, Cheapside, in 1636. In haranguing against prelacy, he said—

"What prescription can that Cathedral (? Collegiate) Church at Wolverhampton, in Staffordshire, plead for her goodly costly new Altar, with the dedication thereof, within these two or three years last past, in which dedication all the Roman rites were observed, as censings, washings, bowings, copes (though but borrowed from Lichfield), chantings, abusing of Scripture to prove dedication of Altars and the like?"

The top of this table and the sort of dog-tooth mouldings on the lower rail are comparatively modern, but "said" to be reproductions of the old work.

At Holy Trinity, Coventry, the elaborate old altar table, of great size, being 9 feet 6 inches in length, is still in use. The city annals record, in 1635 : "Edmund Owen, Mayor : in his year the High Altar was set up in Trinity Church and cost a deal of money."

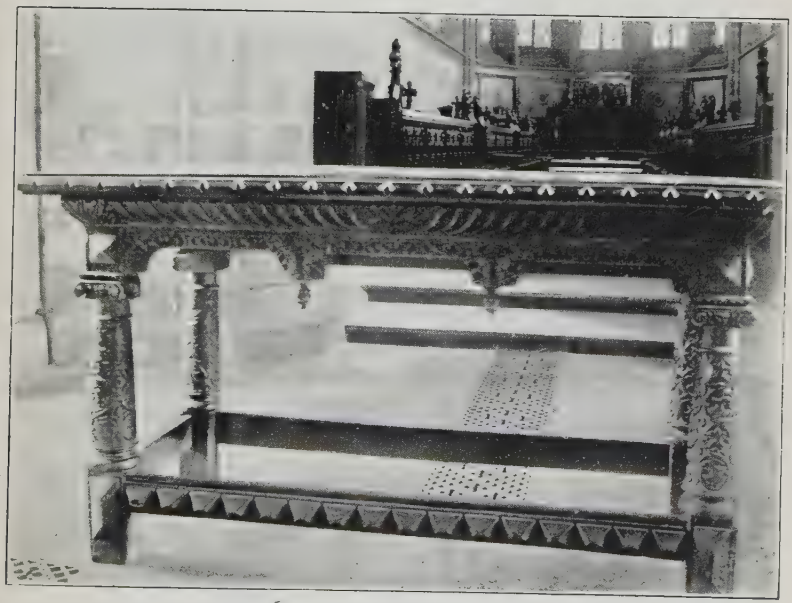
After the Restoration the altar tables were replaced in their proper position against the east wall of the chancel. Thus, in Evelyn's *Diary* for 1661, we read—

"6 April. Being of the vestry in the afternoon we order'd that the communion table should be set as usual altarwise, with a decent raile in front as before the Rebellion."

In many instances the Churchmen preferred to have new holy tables, and hence there are many dated, and still more undated, examples of the reign of Charles II. The altar table of Shorwell, I. of Wight, has the date 1660 ; and that of Eckington, Worcs., 1663. The handsome holy table of Mainstone, Salop., bears : *I. B., N. P., W.*, 1673 ; and the well-carved example at Kirk Ireton, Derbs., *Thomas Haywood*, 1679.

There are also various dated examples later in the century, such as that of South Petherton church, Somerset, which has small pillar legs and the date 1698.

CHEDDAR, SOMERSET



PARISH CHURCH, WOLVERHAMPTON

ALTAR TABLES

The table of Cubberley church, Glos., has twisted legs, a style that prevailed towards the end of the 17th cent.

In a fair number of cases, stone altars, or stone or marble slabs resting on iron brackets, were introduced in the 18th cent., to take the place of the wooden tables.

At Steane church, Northants, a costly communion-table of marble is inscribed, *The gift of Nathaniel Lord Crewe, Lord Bishop of Durham.*

In 1726, a large marble slab, resting on handsome wrought-iron brackets, was placed in the rebuilt nave of All Saints', Derby.

Other examples, cited by Bloxam, are Bulkington, Warwicks.; Loughborough and Welham, Leics.; and Chesterton, Hants.

ALTAR RAILS

When chancel screens were the invariable rule of the Church, there was no need for altar rails. It was probably the custom to place kneeling benches for the use of infirm or aged communicants at the time of Mass, and thereon would be placed the houseling cloth, as is still the case at Wimborne, Dorset.

The necessity of rails across the chancel, a little way in advance of the altar pace, began to become apparent in Elizabethan days in cases where the rood-screens or their gates had been removed.

At Gatcombe, I. of Wight, were a set of handsome altar rails in their proper place, of 16th-cent. date, bearing the inscription, *I will wash mine hands in innocency so will I compasse Thine altar O Lord. Create in me a clean heart O God and renew a right spirit within me.* By a distressing piece of bad taste, these rails have been cut up, and used at the top of a make-shift screen.

There is a prevalent but quite erroneous idea that altar rails did not come into use until the time of Laud. On the contrary, they were in general use in early post-Reformation days, save where the Puritans, who were practically non-conformists all round, managed to hold the benefices. Williams, Archbishop of York, when a Lincolnshire minister, published a treatise in 1636, called *The Holy Table, Name and Thing.* Therein he observes—

"Throughout all the Diocese I live in, being no small part of the kingdom, there is *rails* and barricades to keep the people from all irreverence . . . and so it was well done by the Reformed Church in Poland in 1573."

Lincoln diocese then included the counties of Lincoln, Leicester, Northampton, Huntingdon, Bedford, and part of Herts. The passage cited clearly does not refer to rails that had, as a rule, been recently erected.

Bishop Wren, of Norwich, in his primary visitation in 1636, put plainly one of the chief necessities for having altar rails, ordering that "the Rayle be made before the Communion Table reaching Crosse from the North wall to the South wall, neere one yarde in height, so thick with pillars that doggs may not gett in." In 1638, it was found at Lympenhoe that "the railes before the Communion Table were so wide that dogs might go through."

The altar rails of Flintham and Elton, Notts., are clearly of earlier work than Laud's days; the former are probably late Elizabethan.

Various churchwardens' accounts of the reigns of Elizabeth and James I. name altar rails. There are also some dated examples prior to Laud's injunctions.

At St. Gregory's, Norwich, they were erected in 1623 when "vj greatt posts and 42 pillars" were provided to serve as rails for "ye high Altar." Weever in his *Funeral Monuments*, printed in 1631, mentions that the vicar and wardens of Stow-by-Walton "about eight years agoe, in making a Raile about the Communion Table, pulled downe the Toomb of William Spelman Esq. to make roome for the Raile and Communicants." In the Calendar of State Papers, under the year 1632, there is a specimen of some scurrilous verses written against the parson of St. Nicholas, Colchester, for having railed in the communion table.

At Maids-Moreton, Bucks., the altar table is dated 1623, and the altar rails were undoubtedly erected at the same time; whilst at Burton Dassett, Warwicks., where the altar table with well-turned legs bears the year 1618, there used to be rails of the same date. The rails across the chancel of the little church of Barton-le-Street, Yorks., were inscribed *The Guifte of John Slingsby*, 1610; they disappeared when the church was rebuilt in 1870. The altar rails of Langley Marsh, Bucks., are dated 1625.

Altar rails that may fairly be termed Laudian, or of the latter part of Charles I.'s reign, still remain *in situ* in some churches up and down the country; but the "restoration" fever of last century is responsible for the destruction of many handsome and seemly examples, which were infinitely more dignified and useful than the

cast-iron standards and oak or brass rail of modern church furnishers. Among churches where Laudian rails are to be noticed in their proper place may be mentioned Froyle and Winchfield, Hants; Ratcliffe-on-Soar and Langar, Notts.; Knipton, Leics.; Kingsthorpe, Northants; Lingwood and Burlingham St. Edmund, Norfolk; Studley, Warwicks.; Hunsdon, Herts; and St. Martin, Talland, and Lanteglos, Cornwall.

But where Laudian rails are still extant in our churches, they have usually been moved and put to some more or less foolish and inappropriate use. Thus at Potter Heigham, Norfolk, they have been cut in two and placed in front of the quire seats; whilst at Monk Sherborne, Hants, they have quite lately been taken out of the chancel and re-erected in front of the ringers' platform at the west end of the church. These rails exist in the Northamptonshire churches of Duddington, Creaton, and Gretton, but in each case put to some inappropriate use; whilst at Wellingborough, in the same county, a good set of Laudian altar rails may be seen in front of a music gallery in a public-house singing-room!

By far the most elaborate and beautiful Laudian altar rails are those of Winchester cathedral. By a most unfortunate lack of good taste, these rails have been moved from before the high altar and are now to be seen in the Lady chapel.

With regard to the position of the altar rails, there are various official presentments of Puritan clergy extant made by churchwardens early in the 17th cent. among the archidiaconal records at Ely and Chelmsford, objecting to rails being placed round three sides of the "altar," instead of across the chancel from north to south. In the Laudian days archidiaconal and episcopal instructions for rails being placed across the chancel are common. In one or two cases the three-sided rails have survived, of which there is an excellent example at Poynings, Kent. At Ermington church, Devon, the Communion Table is six or seven feet from the east wall and surrounded by massive bulbous balustrades, *c.* 1600. At Dartmouth, until recently, the altar was actually surrounded with seats, and a like Puritan survival remained at Deerhurst and at Winchcombe, Glos., until about 1870. At Langley chapel, Salop., now disused, the Puritan arrangement with seats round the Holy Table is still extant; it is so illustrated by Bloxam (iii. 175).

When episcopal rule was restored in 1660, various churches

were re-supplied with rails. A common design of this period is the spiral rail. Rails *temp.* Charles II. of this character are met with here and there, more particularly in the west of England. They may be noticed at Long Sutton and Bramley, Hants; at Thurne, Norfolk; at Cubberley, Glos.; and at the four North Devon churches of Parkham, Bradworthy, West Putford, and Milton Damerel. By some experts in furniture, it is considered that this spiral treatment is later than the time of Charles II., and the spiral rails of Lewknor church, Oxon., which were dated 1699, are cited as evidence. We believe, however, that the fashion prevailed from 1660 onwards.

ALTAR SCREENS OR REREDOSES

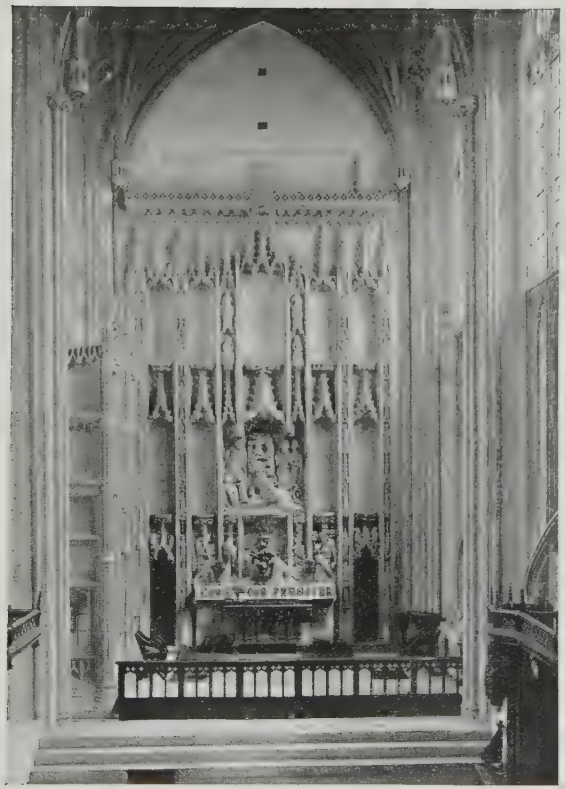
It was usual if not invariable to place behind the altar some special background, whether hangings of drapery, paintings on wall or panel, or some sort of erection of masonry. The earliest existing English reredoses are the mural paintings on the west faces of the piers in the nave of St. Albans, of Norman date, and the two well-known stone reliefs at Chichester of the same period were probably intended to serve the like purpose; but most of the existing altar screens belong to the second half of the 14th cent. or later periods.

In cathedrals and great monastic or collegiate establishments, the reredos to the high altar generally stood free, but in parish churches and in chapels and behind minor altars the wall itself was treated as the reredos, sometimes architecturally, in other cases by drapery or paintings. For purpose of description these reredoses may be divided into those of stone and those of panel, whether English or otherwise.

Masonry reredoses were either free standing or attached.

The FREE STANDING may be—

Retables or High Altar Screens.—Of these there are six good examples still existing in England, namely, those at Winchester, St. Albans, Southwark, Ottery St. Mary, Christchurch, and Milton. They resemble the Spanish retables, and may be adopted from those of that country, or more probably may have suggested them. These screens are all alike, in that they consist of lofty walls of masonry enriched with tabernacle work, but of the six, those of Winchester and St. Albans are the finest



REREDOS, CHRIST CHURCH, HANTS

examples. These are almost exactly alike, and are no doubt by the same artist: both have the great central cross, and the same niche arrangement, and in both the great niches are separated by niches adorned by tabernacle work. In each case there are two doors, one on each side of the altar. The statues are all modern. The example at St. Saviour, Southwark, is very similar, but somewhat smaller and flatter in treatment; it is plainer, not possessing the tabernacle work between the niches, and the place of the central cross is filled by a niche; its three tiers are separated by cornices of angels; the similar cornice which crowns the whole is modern. That at Christchurch is smaller, but equal in design to any: it has the advantage of preserving most of its sculpture, all the figures in the small niches and the great central group, representing the tree of Jesse, being ancient; like the previous example, it has two doors. That at Ottery is earlier in date than any: it is smaller and without doors; it has below a row of panels and above three very broad niches separated by tall compositions of tabernacle work and finished by a projecting cornice, enriched by armorial bearings, and crested. The example at Milton is similar in size and proportion, but its architectural treatment is different; it bears an inscription with the date of its erection, A.D. 1492.

The Ottery example is attributed to Grandison (*c.* 1350); the others all date from about 1500.

In Southwark, Milton, and Christchurch the screen is set back to the eastern extremity of the presbytery, at Winchester and Ottery it stands one bay, and at St. Albans a bay and a half forward.

Similar in effect, though not in construction, is the reredos at All Souls' College, Oxford, where the east wall is covered from floor to roof with tabernacle work.

The Low Free-standing Reredos.—The altar screen at Westminster, separating the presbytery from the Confessor's Chapel, is similar to the members of the last group, except in height; it is earlier in date than most of the former, but still Perpendicular, probably about the end of the 15th cent.; its west face is modern, but the back, much shattered, is original. Its doors are large in proportion; it is only one stage in height, and has large niches on either side of the doors; its cornice is a band of sculpture representing scenes from the life of the Confessor.

The rood screen at St. Albans also serves the purpose of a reredos to the nave altar: its arrangement is similar to the last;

it has two doorways with panelling above. Between the doors, above the altar, is a row of panel, with a range of seven lofty niches above, and external to the doors two similar niches, one on each side; a light crested parapet covers the whole.

At Great Malvern is a reredos which is probably unique. It is composed of two walls, one forming the segment of a circle, and the other its chord, the convexity of the curved position being toward the east. The actual reredos is formed by the straight wall or chord. This is quite flat, finished by a cresting and pierced by two doors which lead to the narrow enclosed space. The west face of this wall is completely covered with encaustic tiles, and the segmented portion, unrelieved by carving or moulding, is also, though not so profusely, decorated with tiles.

At Beverley and Selby there are detached altar screens of 14th-cent. date, which resemble rather the solid or structural rood screens in that they are of considerable depth, and form above roomy galleries. In each case the posterior surface is, curiously enough, more beautiful than the anterior, which, however, perhaps in neither case shows its original arrangement. At Beverley it is simply panelled, a modern restoration which claims to be faithful, and the panels have the ungraceful peculiarity that they become narrower toward the centre.

The Selby screen extends across the quire one bay from the east end, and is returned westward on both north and south sides for one bay. The treatment toward the altar is peculiar. The eastern and northern sides were covered in the Perpendicular period with wooden presses for vestments, with sliding panels for doors, and with a narrow locker for the processional cross, while the south has four sedilia with rich canopies, of the same period. The arrangement has been altered recently on its east face by the introduction of a modern carved reredos.

These free-standing reredoses, though very rare, are not quite unknown in parish churches. Examples are to be found at Tideswell and Sawley, Derbs.; at Westleton, Suffolk; and South Petherton, Somerset.

Open Reredoses.—At Durham the reredos is the finest piece of open tabernacle work in the kingdom. It is of late Decorated or transitional work (1373–80), and fills the arch, separating the quire from the Nine-altars to the height of about 30 feet, and is returned from one bay on each side to form four sedilia.

ATTACHED REREDOSES.—In smaller churches, and in aisles, chapels, and chantries of the larger ones, the wall itself at the back of the altar was treated as a reredos, either by arcading, panelling, or by a sculptured table let into the wall. An early example is to be seen in Chichester cathedral, where, in the outer aisle of the nave, there is a perfect though small example of Early English arcading, and traces of two others. The finest example is at the east end of Bristol cathedral. It presents three lofty masonry-work ogee heads, crocketed and foliated, the interior enriched with gilt diaper. They are separated by canopied niches or panels, the spandrels occupied by armorial shields, finished by a carved cornice with light open-work rail; this dates from the beginning of the 14th cent., but was not finished till *c.* 1500. Another fine example is at Ludlow, which preserves some of its original statuary, and has two doors leading to an eastern sacristry beyond. Two other 15th-cent. examples on a large scale, preserving some of their original sculpture, are to be seen in the Lady chapel and in Tanner's chantry of St. Cuthbert's, Wells. Other examples are to be seen in the side chapels of Henry VII.'s chapel, Westminster, in the north choir aisle of Bristol cathedral, and in the Mayor's chapel at the latter city. At Sedgeberrow, Worcs., the reredos consists of three large canopied niches extending the whole width of the five-light east window, the centre niche being raised considerably above the side ones. At Smisby, Derbs., the centre of the three-light east window of the chancel, *c.* 1360, is filled up with a canopied niche, apparently part of the original design. A striking feature of the church of Great Billing, Northants, is the large niche in the east wall of the south aisle, between two smaller ones; the three niches are surmounted by crocketed ogee canopies of 14th-cent. date. Similar examples are found at Solihull, Oxford St. Michael, and various other churches. A simple but very elegant and perhaps unique arrangement is that at Clapton-in-Gardano, Somerset. This is of the 15th-cent. date, but early English capitals are very happily used in it. It consists of a shelf running right across the chancel, supported by a slender circular shaft on each side of the altar, whose caps and bases are well-carved Early English capitals. Above the shaft the shelf is brought forward to form brackets for two candlesticks, which fortunately survive.

In several churches are to be found tables of stone sculptured in relief, which were probably intended as reredoses. They are

generally of alabaster, often coloured and gilded, and of 15th-cent. date, but they occur at all periods, the earliest being the two well-known Norman panels at Chichester. Other important examples are those of Long Melford, Suffolk; Yarnston, Oxon.; and Wellington, Somerset, the last now in the Taunton Museum. The pietas of Breadsall and Battlefield may have served as reredoses to side altars.

Panels or fragments of panels of sculptured alabaster, the majority of which have doubtless formed parts of reredoses, exist in many other churches; several of them have been found during recent restorations. Dr. Bensly described the three remarkable series of sculptured alabaster panels at Norwich ((1) Bishop's palace, (2) church of St. Peter Mancroft, (3) church of St. Stephen) in *Norfolk Archæologia*, xi. 352–8. Mr. St. John Hope, in 1890, gave a thorough paper on the alabaster panels of St. John Baptist's Head (*Archæologia*, lii. 669–708). Additional examples occur at the churches of Buckenham, East Rudham, and Mulbarton, Norfolk; Milton and Whittlesford, Cambs.; Barkway, Herts (remains of two groups); Freckenham, Suffolk; White Waltham, Berks.; Broughton, W. R. Yorks.; and Lostwithiel, Cornwall. All the mediæval worked alabaster came from Chellaston, Derbs.; it seems to have been chiefly carved at Nottingham. At the British Museum are a considerable number of these old English alabaster panels, tables, or retables; they include three Heads of St. John Baptist, three Holy Trinities, and one each of the following subjects: Annunciation, Nativity, Adoration of Magi, Last Supper, Flagellation, Resurrection, Assumption, Coronation of B.V.M., Destruction of Sodom, Martyrdom of a King, and two differently treated Dooms. There are also at the Museum the lower halves of three broken panels of small alabaster subjects of superior finish, which were found in the church of Kettlebaston, Suffolk, in 1883.

Wooden reredoses are rarer, but painted panels used for the purpose are to be found at Westminster, Gloucester, Norwich cathedral, and at the church of SS. Simon and Jude in the same city, at Winchester, Romsey, and a few other places.

"The most beautiful thirteenth-century painting in England," says Mr. Lethaby, in his charming *Westminster Abbey and the King's Craftsmen* (1906), "is the Westminster altar retable, now in the Jerusalem Chamber. It is decorated with glass inlays and

jewels, and is made to resemble a piece of enamelled gold work."

Mr. Lethaby pronounces this reredos—termed by him retable—to be English work. In the midst stands our Lord in majesty between the Blessed Virgin and St. John. The small intermediate panels contain beautifully executed miniatures of the miracles. One of the end panels represents St. Peter, and the other one, now destroyed, was probably St. Paul. The field between the panels is beautiful gesso work. It was probably wrought by Master Waller, "King's painter" to Edward I.

The panel-painted Norwich reredos, *c.* 1380, is of remarkable interest and of undoubted English workmanship. It is 8 feet 6½ inches long by 2 feet 10½ inches in height. It was found in the cathedral church about 1850, having been long in use, in a reversed position, as a table top. The paintings represent five scenes in the life of our Lord, namely, the Scourging, the Carrying of the Cross, the Crucifixion, the Resurrection, and the Ascension, with raised grounds of gesso work. The frame is decorated with some banners of the probable donors, or in commemoration of some more substantial offering made by them. The banners include those of Bishop Henry le Despenser, Stephen Hales, Sir Thomas Morieux, and others who were concerned in suppressing the great insurrection of 1381. It is not therefore unreasonable to suppose that the reredos was a thankoffering. There is a facsimile of this in the Victoria and Albert Museum.

The triptych form is very rare in this country, but examples are to be found at Sherborne (hospital chapel), Burford, Salop., and St. Cross, Winchester. The great wooden figure still existing at Abergavenny was part of the sculptured reredos representing the tree of Jesse.

At the east end of the north chancel chapel of Worstead, Norfolk, are two large pedestals for images. The altar pace between them retains its original elevation. Above where the altar stood is the delicately painted wooden framework of a former reredos, a most interesting and unusual survival.

There are a few old instances of a shelf behind the altar—termed in modern days a retable—remaining in English churches. At Grantham there is a low stone shelf, 5½ inches wide, and 6 inches above it is another shelf in the window-sill. At the east end of the south aisle of Cold Overton church, Leics., there is an

altar shelf enriched with moulding and carving, and clearly intended to be seen. There are remains of a shelf over the chantry altar within the grate of the tomb of Henry VII., in his chapel at Westminster Abbey.

The following is a list of reredoses—it makes no claim to be exhaustive—arranged under counties :—

Beds.—Arlesey, Blunham (sculptured panels preserved at the rectory), Eaton Bray.

Berks.—Ardington (north aisle), Drayton, Fifield.

Cambs.—Ely, Lady Chapel, Harlton.

Chester.—At Bunbury, two altar pieces or reredoses came to light during restoration in 1865. The one in the north chapel is 10 feet long, and has a frieze of carved foliage 9 inches deep; the other in the south chapel is a mural painting, 7 feet 4½ inches long and 8 inches high, representing Christ rising from the tomb.

Derbs.—Sawley, Tideswell.

Devon.—Exeter, Cathedral—Lady Chapel and Chantry Chapels; Exeter, St. Mary Steps, Ottery St. Mary (retable, 14th cent.).

Dorset.—Milton Abbey (retable 1492), Rampisham (fragment); Sherborne, Hospital (triptych).

Durham.—Durham Cathedral, *c.* 1380.

Gloucester.—Bristol, Cathedral; Bristol, Mayor's Chapel; Gloucester Cathedral, (i.) painted panel in triforium, (ii.) Lady Chapel, (iii.) and (iv.) fragments in chapels; Northleach (battered remains of an elaborate one, 7 inches below and 4 inches above), Notgrove.

Hants.—Christchurch, (i.) retable, (ii.) in Lady Chapel; Winchester (i.) retable, (ii.) painted panel in feretory, (iii.) in Langton's Chapel, and (iv.) in Wainfleet's Chantry; Winchester, College.

Herefords.—Kynnersley, sculptured rood (oak).

Herts.—St. Albans, retable, and several painted on west faces of nave piers; Great Munden (south aisle), Oxhey (Jacobean), Stevenage (oak), Wheathampstead (north transept).

Kent.—Smarden.

Lincs.—Fiskerton.

Middlesex.—Westminster Abbey, St. Edmund's Chapel, Jerusalem Chamber.

Monmouth.—Abergavenny (colossal recumbent statue of Jesse, part of a Jesse's tree).

Norfolk.—Norwich, Cathedral (painted panel in Jesus Chapel); Norwich, St. George Tombland (fragment), St. Peter Mancroft, St. Simon and St. Jude (painted panel), St. Stephen; Thurne (space for reredos below east window), Worstead (north chapel), Yarmouth (fragment).

Northants.—Caistor, Chipping Warden.

Notts.—Newark.

Oxon.—Abingdon St. Nicholas, Adderbury, Bampton, Enstone, Hanwell, Chipping Norton; Oxford, All Souls' College, Magdalen College, St. Michael's Church; Somerton, Yarnton.

Salop.—Burford (triptych), Leintwardine, Ludlow.

Somerset.—Axbridge, Clapton-in-Gordano, Ilminster, Wellington (*c.* 1400); Wells, St. Cuthbert's, Lady Chapel, and Tanner's Chantry.

Suffolk.—Long Melford, Westleton.

Surrey.—Guildford, Reigate (wooden reredos), Southwark (retable).

Sussex.—Chichester Cathedral, Harting.

Warwicks.—Shottesbrook (wooden), Solihull, (i.) south chapel (of stone), (ii.) north chapel (fragment of wood).

Wilts.—Barham (Carolean reredos of panelled oak, dated 1643), Great Bedwin (sculptured panel in respond); Salisbury, Cathedral, Lady Chapel; Urchfont (fragment), Winterbourne Monkton.

Worcs.—Kidderminster, Great Malvern, Sedgeberrow; Worcester, Cathedral, Prince Arthur's Chantry, Refectory.

Yorks.—Beverley (low screen with gallery), Pocklington, Preston-in-Holderness (sculptured, *c.* 1350), Selby (low screen), Sutton, York Minster (open screen).

CHAPTER II

CHURCH PLATE—CHALICE AND PATEN—PYX—CRUETS AND FLAGONS—SPOONS—PAX—CENSERS—CHRISMATORIES—ALTAR AND PROCESSIONAL CROSSES—CROZIERS AND MITRES—ALMS DISHES—HERALDIC CHURCH PLATE—CUIRBOUILLI CASES—PEWTER

CHURCH PLATE

ECCLESIASTICAL Plate consisted of the Sacramental Plate, namely, Chalice and Paten, Cruets, Pyxes or Ciboria, Censers and Incense Vessels, the Pax, the Chrismatory, the Altar Cross and Candlesticks, and at a late period the Monstrance; to these we may add the jewelled bindings of the Service books. All these were for the service of the altar, and in addition were Processional and other Crosses, Croziers or Pastoral Staffs, and Mitres.

Ancient inventories show how rich were the cathedrals and larger parish churches, both in the number and costliness of their sacred vessels, and it is certain that at the time of the Reformation no church was so poor as not to possess at least one chalice and paten of silver or silver-gilt, with a seemly provision of the other *Instrumenta*. Now in the whole country careful search has not hitherto brought to light more than about fifty old chalices and ninety patens, whilst of the other objects which dropped out of use or were not needed in the Reformed Service, the destruction has been nearly absolute. It is customary to attribute the loss to the rapacity of Henry VIII., but it was at least his intention to leave a sufficiency for the decent celebration of the Holy Communion, and this no doubt was done; but during the reign of his immediate successor and of Elizabeth, Puritan zeal was bitter against even "Mass-Cups." In another way the Reformation led indirectly to the loss of much church plate, apart from royal confiscations. Rather than see their

valuables confiscated, the vicars and wardens sold large quantities to pay for repairs, and, less legitimately, diverted still more to their own use. Thus at one church alone, at Devizes, the churchwardens appropriated a cross, five chalices, a pair of candlesticks, two censers, an incense boat with spoon, a pyx, two paxes, and two cruets, the whole valued at the time at £106.

CHALICES

Among the consecrated vessels of the Church the cup took the first place. Originally the chalice or cup was of various materials, glass—at a time when glass was rare and costly—being frequently used. Wooden chalices were in occasional use until the 9th cent. Several councils of that century forbade the use of wood, tin, glass, and copper. Ælfric's canons, however, of 957 allowed wood, owing probably to the devastations of the Danes; but the canons of King Edgar, three years later, ordered molten metal. In 1222, the Archbishop of Canterbury forbad the use of tin or pewter.

From the 13th cent. downwards, the English mass-cup, with the rarest and most uncanonical exceptions, was always of one of the precious metals, generally of silver-gilt, and occasionally of gold.

In this country they were always stately vessels, generally from 6 to 8 inches in height, and consisted of a spreading base, a stem for holding, and a bowl; almost invariably the stem presented a swelling member, the knop, for convenience of handling. They are generally richly decorated, both by engraving and in the modelling.

They have been variously classified, but the simple system adopted by Mr. Cripps (*Old English Plate*, 9th ed., 1906) is sufficient, namely, Romanesque or Norman, from the earliest period to about 1350; Gothic, from that date till 1510; and Tudor, from 1510 till they ceased to be made, at the period of the Reformation.*

Most of the cups of the first type owe their preservation to their having been used as sepulchral, or coffin chalices. It was the

* In the *Archæological Journal* of 1886 (vol. xliii.), Mr. St. John Hope and Mr. Fallow subdivided mediæval chalices and patens into a large variety of types according to the form and ornamentation of the vessels. In the same journal for 1904 (vol. lxi) there is a supplementary note as to additional examples discovered since 1886.

custom, at the interment of a priest, to bury a chalice with him. These were usually of base metal, latten or pewter, but in the case of dignitaries actual sacramental chalices were sometimes used

WYKE, WILTS., 1525

Some of these have been recovered. The treasuries of several of the cathedrals possess one or more of such cups, and in at least one instance, at York Minster, they are in occasional use. The members of this group have the bowl hemispherical, the base

circular, and the knop small ; they are smaller than the later cups, and especially shorter in the stem ; they are little ornamented, depending for their effect on their graceful proportion. All but two known to exist are coffin cups, and are to be found at Canterbury, York (3), Lincoln (3), St. Davids, Hereford, Salisbury, Exeter, and Chichester (2). The two exceptions are the examples from Berwick St. James, Wilts. (now in the British Museum), and the beautiful Dolgelly chalice.

The cups of the second type are taller ; the bowl is conical, or rather sugar-loaf shaped, the foot is hexagonal, the knop large and elaborate ; the ornament, which is generally rich, is architectural in character ; the crucifixion is usually engraved on one side of the base, and sometimes other subjects on the other side. There are occasionally small feet at the angles of the base. Occasionally the cups of this period are severely plain, as in the Combe Pyne chalice, which is unusual in having only a rudimentary knop. There remain about twenty-one examples of the second type, beginning with that at Hamstall Ridware, *c.* 1350, which is transitional from type one, to the Leominster chalice of 1510, which has affinities with the next class. This last is the largest of all the specimens remaining of the mediæval silversmith's art in England.

The chalices of the third type, Tudor, generally resemble the last, but the bowl is shallower and more nearly approaches the hemispherical form ; the foot is a sexfoil, or has a wavy base ; stem and knop elaborate, the decoration being purely architectural, the character late Gothic, but with sometimes an admixture of renaissance ornament. There is generally an inscription round the bowl, and sometimes on the base also, and the underside of the latter may be engraved. These cups are usually over-elaborated ; the most simple, as it is the most beautiful, is the chalice as Corpus Christi College, Oxford, which is the only gold cup of English workmanship extant. Ten examples in all exist of this type.

PATENS

With the chalice was always found the paten, a small, flat, shallow dish, circular in form, for the reception and distribution of the consecrated wafer. Every chalice had its own proper paten, of the same material and workmanship, designed to form a cover, and not, as is sometimes stated, a stand for it. In old inventories

the term "chalice" must always be taken to include a paten. Most of the chalices which have been preserved are still accompanied by their patens, but several of the latter have survived when their cups have been lost. This is especially the case in the county of Norfolk, where, though only a single cup has remained, there are no fewer than thirty-four patens. It is probable that the Puritan objection was less to the paten, which was used by the laity, than to the chalice, the exclusive possession of the priest, and no doubt too it was more easily concealed. The total number of patens of

BUCKHORN WESTON, DORSET, *c.* 1520–30

undoubted English workmanship is ninety-one, and a few more may still be discovered.

All patens, of whatever period, are circular plates, about 6 inches in diameter, with a depression in the centre, either circular or four-, six-, or eight-foiled. All have a design in the centre. Of patens belonging to the first type, the earlier have the Agnus Dei as the central device, the later the Manus Dei, or hand in benediction. The depression is either circular or a quatrefoil, rarely an octofoil. The patens of this type are generally better

in design than the later example, and the two earliest, those at Wyke, Wilts. *c.* 1200, and Worcester, 1266, are the best.

In the second type the depression is six-foil, the device most usually the "Vernicle," or head of Christ; in one instance, a representation of the first and second Persons of the Trinity.

Those of the third type resemble the last. Sometimes the sacred monogram is used as the device; and the inscription round the rim, occasional before, is now habitual.

The following is a list of pre-Reformation chalices and patens, arranged under counties.

C., chalice; P., paten; sep., sepulchral.

Berks.—Farringdon, Little, C.; West Challow, P.
Chestcr.—Chester, Dean of, C.
Cornwall.—Anthony, St., C.; Kea, C. and P. (foreign).
Cumberland.—Kirk Oswald, C., P., sep.; Melmerby, sep.; Whitebeck, flagon (pewter).
Derbs.—Dronfield, P.; Hartshorne, P.; Shirley, P.
Devon.—Cofton, C.; Combe Pyne, C., P.; Exeter, Cathedral, C., P., sep.; Ipplepen, C.; Haccombe, C., P., sep.
Dorset.—Buckhorn Weston, P.; Combe Keynes, C.; Sturminster Marshall, C.
Durham.—Hamsterley, P.; Heworth, P.
Essex.—Earls Colne, P.; Waltham, Great, P.
Glos.—Bristol, All Saints, P.
Hants.—Gatcombe, C., P.; Sutton, Bishop's, P.; Wyke, P. (*c.* 1200).
Herefords.—Bacton, C., P.; Dorstone, sep. in latten; Leominster, C., P.; Norton Canon, P.; Stoke Prior, C., P. (now in South Kensington Museum); Hereford Cathedral, C., P.
Hunts.—Stowe Longa, P.
Kent.—Cliffe at Hoo, P.; Walmer, P.
Lancs.—Claughton, R. C. Church, C.; Hornby, R. C. Church, C.; Leyland, R. C. Church, C.
Leics.—Blaston St. Giles, C.; Easton, Great, P.; Radcliffe-on-Wreake, R. C. Coll., P.; Syston, P.; Wymeswold, C. (original object doubtful).
Lincs.—Lincoln Cathedral, C. ii., P. ii.
Middlesex.—Drayton, West, C., P.
Norfolk.—Bacton, P.; Barningham, P.; Beachamwell, P.; Beeston-next Mileham, P.; Beeston Regis, P.; Beighton, P.; Brancaster, P.; Caston, P.; Colby, P.; Cossey, P.; Cromer, P.; Felbrigge, P.; Foxley, P.; Gissing, P.; Happisburgh, P.; Hansworth, P.; Hockering, P.; Holkham, P.; Hookham, Great, P.; Merton, P.; Mundham, P.; Norwich, St. Peter Mancroft, C.; Oulton, P.; Paston, P.; Runton, P.; Salle,

P.; Soham Toney, P.; Shernbourne, P.; Suffield, P.; Thurgarton, P.; Tittleshall, P.; Tuddenham, North, P.; Tuttington, P.; Wood Dalling, P.; Wymondham, P.

Oxon.—Carsington; Oxford, Brazenose Coll., C. ii., P. ii.; Corpus Christi, C., P. (gold); Trinity Coll., C., P.

Rutland.—Preston, P.

Somerset.—Chewton Mendip, C., P. (cup is secular); Nettlecombe, C., P.; Pilton, P.

Staffs.—Hamstall Ridware, C., P.; Pillaton Hall, C., P.

Suffolk.—Pakefield, C.; Bedingfield, P.

Sussex.—Chichester, C. ii., P. ii.; Edale, C.; Lodsworth, C., P.; Westbourne, C.

Warwicks.—Castle Bromwich, P.

Westmoreland.—Hutton, Old, C.

Wilts.—Salisbury, Cathedral, C., P.; St. Edmund's, P.; Berwick St. James, C. (now in British Museum); Ebbesbourne, C., P.; Wylye, C.

Worcs.—Dudley, R. C. Church, C.; Worcester, Cathedral, P.

Yorks.—Berwick, C., P.; Goatland, C.; Hinderwell, C., P.; Kirk Hammerton, P.; York Minster, C. iii., P. iii.

Nothing suffered more grievously during the Reformation period than the altar plate. After most of the plate had been locally embezzled or seized by the crown as monuments of superstition in the earlier part of Edward VI.'s reign, the covetous Council of the boy-king coolly decreed, in 1551, that "forasmuche as the King's Majestie had neede presently of a Masse of Mooney therefore commissions should be addressed into all shires of Englande to take into the Kinges handes such church plate as henceforth to be emploied unto his Highness use." This commission swept everything, save a chalice and paten, bells, and a surplice or two, into the royal coffers; and where Puritanism was rampant, even the old mediæval chalice, with all its beauty, was melted down to make the unsightly Edwardian cup.

There are but few Communion Cups of the time of Edward VI.; those that have been identified as belonging to this period are seventeen* in number, and have been found at Bridekirk, Cumberland; St. Clements, Oxford; Hunstanton, Norfolk; Totnes, Devon; Clapton and Houghton, Northants; Repton and Twyford, Derbs.; St. Margaret's, Westminster; and St. Lawrence

* Mr. Cripps in the 9th edition of *Old English Plate* (1906) mentions fifteen, but the two Derbyshire examples, as well as the beautiful mediæval paten at Dronfield, were not noted until 1907.—J. C. C.

Jewry, and several other churches of the city of London. With the exception of Bridekirk, which may have been originally for secular use, the few cups of this reign are plain with bell-shaped bowls, and a conical stem without knops.

In the great majority of cases the solitary old mediæval chalice and its accompanying small paten, that had been spared during the Edwardian spoiling, was suffered to remain in use for three or four years after the accession of Elizabeth. But not long after the beginning of the Queen's reign, there was a movement among the leading reformers to substitute new cups for the old chalices. The utilitarian reason was that the restoration of the communion in both kinds to the laity demanded a larger vessel. Instances of what were termed cups as opposed to chalices occur as early as 1561, at Biddenden and Lyminge, Kent; at Beeford and Ugglebarnby, Yorks.; and at St. Laurence Jewry, London. Kent was the first county where the general substitution of the cup for the chalice took place, for a large number of the Elizabethan cups of that county date from 1562. By degrees the abandonment of the old chalice was insisted upon at various episcopal visitations. When Archbishop Parker made his metropolitical visitation in 1569, he asked, *inter alia*, "Whether they do minister in any prophane cuppes, bowles, dishes, or chalices heretofore used at Masse; or els in a decent Communion cuppe, provided and kept for that purpose." In 1571, Archbishop Grindal instituted a metropolitical visitation of the northern province of York. His fourth injunction to the clergy contained these words—

> "And shall minister the Holy Communion in no chalice, nor any prophane cup or glass, but in a Communion cup of silver, and with a cover of silver appointed also for the ministration of the Communion bread."

In the face of such injunctions, the wonder is that any mediæval chalices or patens remain.

In the Elizabethan chalice the form of the old cup was altogether changed; instead of being a shallow wide bowl, it was elongated into the form of an inverted truncated cone, slightly bell-shaped. The form of the paten was also at the same time much changed; the sunk part of the platter was deepened, the brim narrowed, and a rim or edge attached, whereby when inverted it fitted on the cup as a cover. A foot, too, was added

to the paten, which served as a handle to the cover, and also to steady it in the minister's hand when administering the bread. Although there was considerable variety in these cups and covers, the style of ornament was almost invariably the same. It consisted mainly of an engraved band or bands round the body of the cup and on the top of the cover, formed by two narrow fillets which interlace or cross each other, the space between them being occupied by a scroll of foliage. They vary in height from 5½ to 8½ inches.

There are a vast number of Elizabethan chalices, many of which retain their paten-covers, left in English churches up and down the country, particularly in the west of England and in the Midlands. The old Somerset churches actually possess Elizabethan plate in nearly half the number. There are 493 ancient parish churches and chapels, and in 225 there are Elizabethan chalices and patens, or one or the other. Out of about 300 parishes in Dorsetshire, over 100 retain their Elizabethan cups. In Wiltshire there are 70 of these cups. In Leicestershire there are 83, 33 of which have their paten-cover. Kent churches possess 90 Elizabethan chalices and 42 paten-covers. In the diocese of Carlisle are 37 Elizabethan chalices, 14 of which retain their cover. Surrey is exceptionally destitute of Elizabethan plate; this widespread county only possesses 27 cups of that reign, 18 of which have their proper cover; there are also two paten-covers that have lost their cup.

There are a fair number of Elizabethan cups and covers in Buckinghamshire, the majority of which date from 1569, the year of Archbishop Parker's injunction on the subject. Herefordshire churches retain a large proportion of Elizabethan plate, namely, 53 chalices and 39 paten-covers. But in the north of England their occurrence is much rarer; there are only 7 Elizabethan cups, 4 of which have their paten-covers, in the whole of Northumberland, and they are all of 1570 or 1571; whilst Durham has but 17 pieces of Elizabethan church plate all told.

Northamptonshire, on the contrary, has a great variety; there are 97 Elizabethan cups (chiefly of the year 1570), 45 of which have their paten-covers, whilst in eight churches there are patens lacking the cup.

The prevailing date of the Elizabethan cups in different counties clearly indicates the time when the various bishops insisted

1 2 3

POST REFORMATION CHALICES WITH PATEN COVERS

1. SILVER PARCEL-GILT, DIGSWELL, HERTS (1563-4)
2. SILVER-GILT, RICKMANSWORTH, HERTS (EARLY 15TH CENTURY)
3. SILVER-GILT, ST. JAMES'S GARLICKHYTHE, LONDON (1549)

on the order as to the abandonment of the massing chalices. In Yorkshire, Worcestershire, and Herefordshire the prevailing date is 1570 or 1571; in Norfolk and Suffolk about four years earlier; but in Gloucestershire and the west of England about as much later.

Occasionally the evidence of the reforming of the mediæval church plate on Elizabethan lines is plainly evident. Thus at Little Birch, Herefords., the inside of the paten-cover of the Elizabethan chalice, dated 1576, shows distinct traces that it was made out of the ancient flat paten; on the under side there are remnants of the old engravings and gilding, showing the faint outline of the vernicle in the centre.

In a very few cases parish churches possess beautiful examples of pre-Reformation plate of a secular character, presented to them by generous donors. The two most noteworthy instances are the singularly fine secular cups at Tong, Salop., and at Yateley, Hants. A few handsomely ornamented secular cups bearing Elizabethan hall marks are to be found among church plate now in use. Derbyshire supplies two good examples. The beautifully engraved cup of Derwent Chapel has a great variety of ornamental figures, such as a seal, a turtle, various fish, harps, and eagles; it was clearly not intended for ecclesiastical use; the date mark is 1584. The chalice at Kedleston, 1601, is a beautiful silver-gilt cup, engraved all over with trefoils, and bearing the impaled arms of Penn and Leake. There are various fine examples of early 17th-cent. secular plate, in the shape of standing cups, as at St. Andrews, Norwich; Linton, Kent; Welland, Worcs.; Appleby, Westmoreland; Westward, Cumberland; Odcombe, Somerset; Bodmin, Cornwall; Babbacombe, Devon; All Saints, Oxford; and Creeting St. Mary and Playford, Suffolk.

In Archbishop Laud's days an attempt was made to revive the shape of the old mediæval chalice, as is shown by the Lambeth Palace chapel cup of 1635, and by the cup of the neighbouring church of St. Mary in 1638; but the cups of the latter part of Charles I.'s reign were mostly of a heavier and plainer style.

It is not proposed to follow up here the further history of English altar plate, but it may be remarked that there are some instances in the 17th cent., in addition to the days of Laud, in which there was a happy reversion to the old English traditional shape of hemispherical bowl, stem with knop, and hexagonal

indented foot. The best of all such examples are to be found in Derbyshire, in the beautiful silver-gilt chalices (accompanied by patens and flagons) given by Lady Frances Kniveton, second wife of Sir Gilbert Kniveton, Bart., of Bradley, to the adjacent churches of Bradley, Kniveton, Mugginton, Osmaston, and Kirk Langley, in the time of Charles II. Similar sets were also given to Ashbourne and Brailsford, but they have been stolen; each set cost £50.

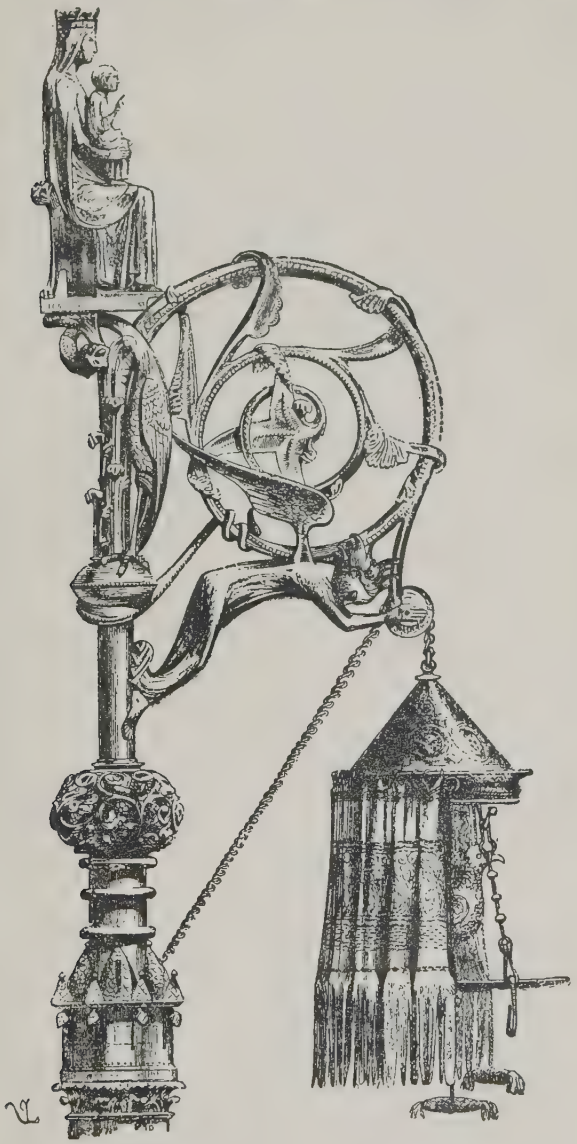
The church of Vowchurch, Herefords., has a peculiarity attaching to its altar vessels unshared, we believe, by any other church in England. It possesses a cup or chalice of wood (long unused) standing 7½ inches high, with a large oviform bowl; it has a short baluster stem and a circular base with small incised mouldings; on the bowl are carved three birds, of different designs, each within a circle. The probable date is about 1620, and there seems little doubt that it was in use as a sacramental cup until 1693, when the parish purchased a silver chalice.

It was not unusual, in the later mediæval days, to ask for prayers for the souls of the donors on altar plate. The small amount of pre-Reformation plate left in English churches affords four examples. Round the hexagonal foot of the mediæval chalice (1507) of West Drayton, Middlesex, is the black-letter inscription—*Orate pro aiabus Johis Porpyll et Johanne uxor'ei.* On the paten at Pilton, Somerset, is the following ungrammatical legend: *Orate pro bono statu d j dier vicarius hius loci.* At Bacton, Herefords., on the foot of the chalice, is the name *John Capull.* The Elizabethan cup of Thornage, Norfolk, bears the counterpart of a legend which was evidently at one time borne by the pre-Reformation chalice, it is inscribed—*This is ye gyfte of John Bates and Margret hys wyfe,* 1456, *whych died* 1477; and on the paten-cover of this cup appears—*The fashen altred by I. Stalom, d. a*^{o} 1563.

There are various records as to similar special inscriptions on altar vessels that are no longer extant; it will suffice to cite two instances. Lincoln Minster possessed a chalice which had been given to that church by William of Wykeham; on it was inscribed—*Memoriale domini Willelmi Wikehm.* In 1498, Anne, Lady Scrope, of Harling, bequeathed "To the priory of Chacombe a chalis of iiij^{li}, and my husbandes name Sir Robert and myn, upon the foote, for a remembrans to pray for us."

PYXES

Although there does not seem to have been a definite rule in this country as to the place of preservation of the Reserved Sacrament, the general English usage was undoubtedly to place it in a



BRACKET WITH SUSPENDED PYX (DOVE) AND CANOPY

Pyx, or box of wood, metal, or ivory, which was then suspended in front of the Altar, in a hanging receptacle usually termed the tabernacle, and sometimes only the canopy.

A crane or pulley was so arranged over the altar as to permit of the ready raising or lowering of the pyx, which was suspended by a chain or cord attached to a ring on its top. Above the pyx was hung the canopy, a circular tent-like construction, formed of some costly fabric, which was generally attached to a ring and ornamental crown of metal.

This custom of suspending the pyx was also used in the Gallic Church, and the accompanying illustrations from French sources explain the method of suspension, and the nature of the pyx and canopy, far better than any mere verbal description.

Pre-Reformation wills bear ample evidence to the zeal displayed for the renewal and beautifying of the pyx canopy. In 1500 a bequest was made to the church of Walberswick, Suffolk, to provide "a canope over the hygh awter welle done with our Lady and iiij aungelys and the Holy Ghost [*i.e.* the dove] goyng upp and down with a cheyne." Faversham church, Kent, possessed in 1512 "a canopy for the Sacrament of crymson sarsenett with knoppis of golde and tacellys of sylke." The pyx cloth of St. Mary-at-Hill, London, in 1496, was fringed with gold and had "knoppis of golde & sylke of Spaynesshe mayking." Whenever early wills are consulted the devotion of the faithful to any form of enrichment about the Blessed Sacrament becomes obvious. Thus, the following occur in a group of Northamptonshire bequests :—

PYX CANOPY, CLOSED

"To mendynge the canopye and blessed Sacrament of the aulter xii*d*." (Holcot); "towards the maintenaunce of a canopye over the hie aulter, iiij*d*." (Daventry); "to the sacrament of the aulter to by a canopye x*s*." (Great Billing); "a canope to hang over the holy & blessyd Sacrament" (Brafield).

The references in the highly interesting records of the church of St. Mary-at-Hill contain various references to the repairs of the pyx pulley, the pyx rope, and the pyx plum; the last of these was

PYX CLOTH, HESSETT, SUFFOLK

the plum of lead which acted as a counterpoise to the weight of the suspended pyx. In the roof of the chancel of West Grinstead, Sussex, there may still be noticed a rude kind of lever-balance of wood, which evidently served for the purpose of raising and lowering the pyx. Roof-pulleys in the apex of the nave roof immediately in front of the chancel arch are to be noticed in several churches, particularly in East Anglia, as at Wissett, Ubbeston, and Wyverstone. These are sometimes wrongly pointed out as Sacrament pulleys ;

PYX AND CANOPY, OPEN

but of course in this position they served for the suspension of the "rowell," or circle of lights in front of the Rood.

Immediately over the suspended pyx there also hung a white cloth of fair linen or lawn, which had in the centre a round hole for the passage of the ring and chain. The churchwardens' accounts of St. Mary-at-Hill for 1529–30 contain an entry of the payment of 2*d.* for "wasshyng and starchyng of the pix clothe." There is a highly interesting survival of an English pyx cloth preserved in the church of Hessett, Suffolk. It is of a square shape, measuring 2 feet 4 inches, made of linen, worked into a pattern by the withdrawal of some threads and the knotting of others. Around it is a silk fringe of rose and yellow, 1 inch wide, the colours alternating in the space of 1½ inch. At one corner a gilt wooden ball is still suspended by a tassel of silk, of the same colour as the fringe ; the other three balls have become detached. In the centre is a round hole, more than an inch wide, bound with silk ribbon that shows ¼ inch on each side. One of the most usual forms that the actual

pyx took in early days was that of a dove, which was often beautifully made of gold or silver and richly enamelled. This form appears to have been commoner in the Gallican than the English Church ; but there is a reference to it in an inventory of the cathedral church of Salisbury of the year 1222. Bishop Cantilupe, of Worcester, ordered, in 1240, that the Eucharist should be reserved in a pyx of silver, ivory, or Limoges enamel (*de opere Lenovidico*). An inventory of the chapel of Hurst, Berks., of the year 1220, makes mention of a pyx suspended over the altar of Limoges enamel. The more usual English shape seems to have been of a circular form, with dome-cover surmounted by a cross and ring. An old one of this description, richly enamelled, is illustrated in the *Archæological Journal* for 1846 (ii. 167).

A most interesting example of a pyx was found in the parish of Exning, near Newmarket, Suffolk, buried in the earth, a little distance from the church. With it were found altar candlesticks and sacring bells, so that there could be no doubt that they represented some of the altar furniture hidden to escape the confiscation of Edward VI.'s commissioners. This pyx is of latten and in the form of a covered cup, surmounted by a conical spire, which is crowned with a crucifix. The height is 11 inches, and the diameter of the cup $4\frac{3}{4}$ inches. Round the cover is engraved in large characters, *Magnificat ai'a*—"My soul doth magnify." At the top of the cross is a ring and a link of a chain by which it had been suspended, and there is another small ring under the hexagon foot of the cup. There is a lock to the cover. Its date is probably of the last half of the 15th cent.

DOVE-SHAPED PYX

There is, however, just some slight evidence that the method of Reservation occasionally followed the Italian fashion of using a small locker immediately over or on the high altar. In 1466 there was "j coffyr for to keep the Sacrament on the hygh auter" at the

church of St. Stephen, Colman Street; and in 1547 the churchwardens of St. Margaret, Westminster, 1*s.* 4*d.* for the making of "a little coffer upon the hie altar for to set in the sacrament." It has also been conjectured—but we are not aware of any evidence to support such an idea—that an almery in the north wall of the chancel was sometimes used in English churches for Reservation. The occurrence of "Sacrament Houses," of the 15th and 16th cents., in this position in the churches of Scotland, is well known.

At Warkleigh, Devon, is a remarkable box of oak richly painted and gilded. The base is a solid piece of oak $7\frac{3}{4}$ inches by $7\frac{1}{4}$ inches; it is richly moulded except on one side, which is cut flat to allow it standing against the wall. Into this base, which is $2\frac{3}{8}$ inches thick, the three oak sides are morticed. The front is a door on iron hinges, and a lock was its original fastening. The interior is $6\frac{3}{8}$ inches high, and the square of the box is $4\frac{1}{2}$ inches by $4\frac{1}{2}$ inches, so that it could only have held a small ciborium. At the top the two sides rise slightly above the roof, possibly to serve as a protection for the base of the actual pyx when placed for devotion on the top of the box. The painting is in fair preservation, and is in oils. The front, back, and sides are green within a vermilion border, and in the centre of each is a jewelled ring of gold. Within these rings on door and back are five-leaved vermilion roses etched in with black. On the sides are stars of eight rays in vermilion on a white ground. Each circle or ring is girt with a wreath of alternate white and red leaves, and the corners of the box are cusped with white, and within the cusps are gold roses of four leaves. There is a coloured plate and description of this box in the *Proceedings of the Exeter Diocesan Architectural Society* (N.S. v. 126–130), where it is definitely assumed to be a pyx case that stood above the altar. But the far more probable solution is that the box was merely used for containing the metal pyx during the rites associated with the Easter Sepulchre. Among other mistaken ideas as to supposed pyxes may be mentioned a curiously shaped circular silver cup, of 1512–13, at the church of Wymeswold, Leics., and a circular wooden iron-bound box with three locks in a church at Bristol.

The true pyx was always provided with a single lock and key. At the episcopal visitation of his diocese made by Bishop Waltham of Salisbury, in 1393, one of the questions asked in every church was as to the condition of the locks and keys on three pieces of

church furniture which were always to be kept locked, namely, the pyx, the chrismatory, and the font.

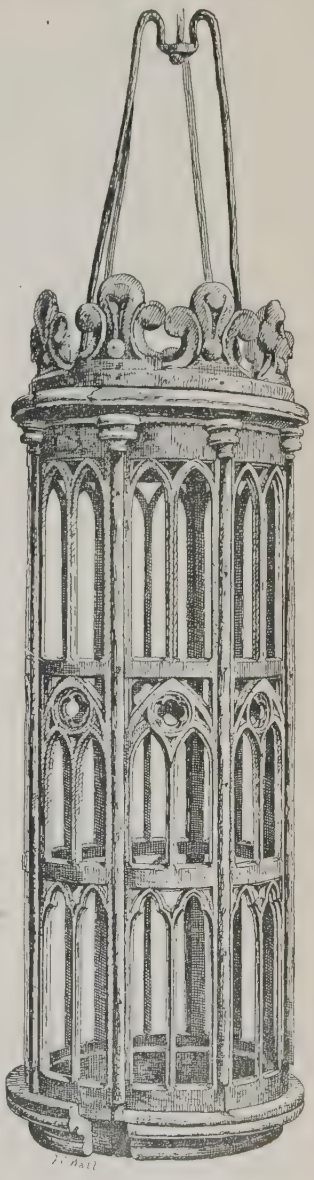
Many instances might be cited as to the beautiful workmanship and considerable sums lavished on pyxes, particularly towards the eve of the Reformation. The silver pyx of St. Mary-at-Hill bore a small Rood with attendant figures on its summit. Thomas Doddington, of All Saints, Northampton, leaves, in 1530, £10 in money or plate to make a pyx for the Sacrament, and requests that his brother (who was probably a working goldsmith of the town) should "make the said pix after such a goodly manner as he can devyse." Parishioners often united their contributions to procure a worthy vessel; thus Henry Godwin, of Irchester, leaves, in 1526, 40*s*. "towards the bying and purchasing of a pyxe of sylver & gylte to ley the blessed Sacrament or body of our Lord Jhesu Cryste, there to remain for ever."

No account of English pyxes, however brief, should leave unnoticed the generosity in this respect of Henry VII., as is certified by the following clause in his last will:—

"Forasmoche as we have often and many tymes, to our inwarde regrete and displeasure, seen in diverse and many Churches of oure Reame, the holie Sacrament of the Aulter kept in ful simple and inhonest Pixes, specially Pixes of copre and tymbre; we have appointed and commaunded the Tresourer of our Chambre, and Maistre of our Juellhouse, to cause to be made furthwith Pixes of silver and gilte, in a greate nombre, for the keping of the holie Sacrament of th' Aultre, after the faction of a Pixe that we have caused to be delivered to theim, every of the said Pixes to be of the value of iiii*l*., garnished with our armes, and rede Roses and Poortcolis crowned: of the which Pixes we woll, that to the laude and service of God, th' onour of the holie Sacrament of th' Aulter, the weale of our soule, and for a perpetual memorie of us, every house of the iiii ordres of Freres, and in likewise every Parisshe church within this our Reame, not having a Pixe, nor noon other honest vessell of silver and gilte, nor of silver ungilted, for the keping of the said Holy Sacrament, have of our gifte in our life oon of the said Pixes, assone and spedely as goodly may be doon."

Various blunders have been made, and often repeated, with regard to supposed survivals of pyx tabernacles in English churches. The two commonly cited examples, at Milton Abbas, Dorset, and at Tewkesbury abbey, where there are beautifully carved small wooden cases (the former of which is surmounted by delicate

pinnacled work), prove, on careful examination, to be receptacles for a ring or chime of small sanctus bells affixed to a wheel. A supposed pyx tabernacle of another style is to be seen in the library of Wells cathedral. It has several times been asserted that this cylindrical case of open woodwork used to hang in front of the high altar of Glastonbury abbey as a pyx tabernacle. It was exhibited before the Society of Antiquaries in 1897, when it was fully described by Mr. St. John Hope. It is 3 feet 11¼ inches high, and has an internal diameter of 14½ inches; it has moulded rings at the base and the top, as shown in the illustration. From the crested upper ring rise two pair of iron stays which unite in a ring. The woodwork shows considerable traces of colour. This lantern-like object, *c.* 1270, is depicted in the *Proceedings* of the Society as a "wooden pyx-canopy (?)." We are inclined to strongly emphasize the query. If the pyx was ever slung in its midst, it could not have been got out without infinite trouble.



CANOPY, WELLS

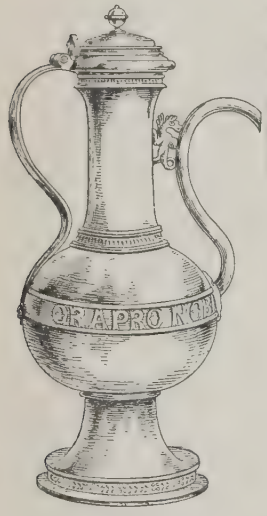
CRUETS AND FLAGONS

Two cruets, one for wine and the other for water, formed an invariable part of the Eucharistic plate, from the earliest days of which we have any inventory. These cruets at great churches were sometimes of gold, but most usually of silver. Many, however, of the smaller parish churches were content, in the 15th and 16th cents., with cruets of pewter, lead, or tin. Very rarely they were of glass; a single pre-Reformation glass cruet was found concealed in the church of

Lapworth, Warwicks., about 1850; it passed into the hands of Mr. Bloxam. Even a city church was content with cheap cruets for the side altars. The churchwardens of St. Mary-at-Hill bought three pairs of cruets, in 1539–40, for *2s.*; they had, however, as we know from an earlier inventory, a pair of silver cruets, the use of which was probably reserved for the high altar.

At All Souls' College, Oxford, are a pair of fine silver-gilt bottles, of a design apparently imitative of glass, which are still used as altar cruets in the chapel. They are 15½ inches high, and of flattened pear shape. On each shoulder is a curved man's head and neck, to which a strong chain is fastened, and to this chain is attached a lighter chain from the trefoil head of the stopper. It is not known whether these bottles were originally designed as altar cruets, but there is no valid reason against such a supposition; they are apparently of early 16th-cent. date.

A small silver parcel-gilt altar cruet, in private hands, was exhibited to the Society of Antiquaries in 1887. It has no hall-mark, and is supposed to be of 15th-cent. date. On the top is the initial A for *Aqua*, showing that the cruet is one of a pair; the lost one would bear V for *Vinum*.



CRUET, ST. PETER PORT, GUERNSEY

A pair of golden cruets at Ely cathedral were distinguished by a large ruby for the wine and a beautiful pearl for the water.

A beautiful little silver pair of cruets, in private hands at Beverley, has a bunch of grapes on one stopper and a water-lily on the other.

In the church of St. Peter Port, Guernsey, is a single cruet. It is late in date (*c.* 1530–5), and small in size, about 6 inches in height by 3 inches in its widest diameter. It is of a graceful flagon-shape, with lid, handle, and a slender curved spout, springing low down like that of a coffee-pot, with an inscription round the bowl, *Sancte Paule ora pro nobis.* On the lid is engraved A for *Aqua;* doubtless its lost fellow bore V for *Vinum.*

The size of these old cruets was but small when the cup was denied to the laity; but after the Reformation it became necessary that

the vessel for the wine should be considerably enlarged, and hence the use of what is generally termed the flagon. Thus, at Grantham, the churchwardens, in 1565, sold two chalices and a silver and copper shrine of St. Wulfran, "and bought wythe the pryce therof a silver pott parcell gylt and a Ewer of sylver for the mynistracion of the holye & most sacred supper of oure Lord Jhesus Christ called the holye communion." There are a few examples of these Elizabethan ewers or flagons extant; they have a pear-shaped body, domed lid with thumb-piece, and a curved handle, and are mounted on a spreading circular foot.

At Cirencester are a pair of these round-bellied silver flagons, dated 1576. A pair at St. Margaret's, Westminster, and one at St. George's Chapel, Windsor (with one of later date to match), are of 1583. There is another silver pair, of 1587, at St. Mary Woolnoth, London. At Rendcombe, Glos., are a pair of similar shaped small flagons, of 1592, ornamented round the bowls with engraved belts of the Elizabethan communion cup pattern. At Worplesdon church, Surrey, is a jug-shaped silver flagon of the year 1598. At Wadham College, Oxford, are a silver-gilt pair of 1598. Salisbury cathedral has a single silver example of the year 1604.

Mr. Cripps, in his *Old English Plate*, cites several examples of silver tankard-shape flagons, of Elizabethan date, to be found among church plate. Such are those of the churches of Teffont Ewyas (1572), Fugglestone St. Peter, and Heddington, Wilts.; and of the chapels of Corpus Christi and New College, Oxford.

Soon after the beginning of the 17th cent. the round-bellied small flagon, or large cruet, quite disappeared, and the common tall tankard shape came into use. There are a pair at Salisbury cathedral of 1610. The earliest flagon in any Somersetshire parish church is that of Weston Zoyland, 1612; it is of a flat-topped tankard shape. The silver flagon of Hadley church, Middlesex, which is round-bellied and dome-topped, with a curious spout, is hall-marked 1609; but it was not given to the church until 1619, and is obviously of secular origin.

It is interesting to note that both before and after the Restoration these flagons, throughout England, were frequently, and almost invariably in larger churches, in pairs, after the fashion of the old cruets and the small Elizabethan flagons. This supply of a pair of flagons may be taken, beyond doubt, as a survival of

the old use of a pair of cruets. This idea is further supported by the difference in covers or handles that may frequently be noticed in a pair of these flagons, whether of pewter or silver, of the same date. This difference, too, may well have been designed to assist, as of old, the celebrant or his server in readily distinguishing between the wine and water; for the mixed chalice continued to largely prevail in post-Reformation times, and was the undoubted use of such prelates as Archbishops Laud and Sancroft, and Bishops Andrewes, Cosin, Field, and Wren. There is a charming variation in both handles and shape in the elegant pair of silver flagons of classical design (Birmingham hall-mark 1775–6) at Sudbury, Derbs. Several of the old engravings of post-Reformation altars show a pair of flagons of varied shape; notably in the frontispiece to *The Whole Duty of receiving worthily the Blessed Sacrament*, which was in a fifth edition in 1717.

SPOONS

In the Greek Church a spoon with a long narrow bowl (the *labida*) has been in use since the 10th cent. for administering the bread and wine together at the Eucharist to the laity, and the spoon is so shaped that its contents can be taken into the mouth with ease. The Celtic church used spoons, invariably a pair, with very broad bowls. A pair of late Celtic spoons were found at Crosby Ravensworth, Westmoreland, in 1868. The cross-lines in the bowl of one seem to confirm the suggestion of its use in Christian ritual. Various other pairs have been found in Ireland. They formed the subject of an illustrated article by Mr. Albert Way in the *Archæological Journal* (vol. xxvi.).

Dr. Rock says that the only spoon used by the Latin church in this country for eucharistic purpose was one, with a deep bowl like a salt-spoon, for spilling a few drops of water into the chalice prior to consecration. The Dean and Chapter of Carlisle, in 1681, sold an old silver spoon that had "become useless." This was probably one of mediæval date.

Silver spoons are sometimes enumerated in 17th-cent. and later inventories of English church plate; their use was to remove impurities from the altar wine. Such spoons remain, and are in occasional use, in some churches; now and again the bowl is perforated to make them serve as strainers. There is an Apostle

spoon at St. Peter's, Walworth, *c.* 1575, and another of 1597 at Dallington, Northants. At Ramsbury church, Wilts., is an Apostle spoon of early 17th-cent. date. Diss church, Norfolk, has a "rat-tailed" spoon, 1715. At St. Olave's, Southwark, is a spoon of 1697, and at St. Saviour's, Southwark, is one of 1716. There are many later instances.

London is by far the richest part of the country in its supply of these post-Reformation church spoons. In the City churches are 58 of such spoons, varying in date from 1631 to 1852; and in the County of London parish churches there are 37 spoons, dating from 1641 to 1882.

In the churches of the city of Norwich there are 12 spoons, varying in date from 1613 to 1876. The spoon of St. Peter Mountergate is an interesting specimen of a seal-headed early 17th-cent. spoon. A small worn crucifix surmounts the seal-head, and is probably an addition taken from an older piece. On the back is *E. W.* 1613. This spoon is engraved in the tenth volume of *Norfolk Archæology*.

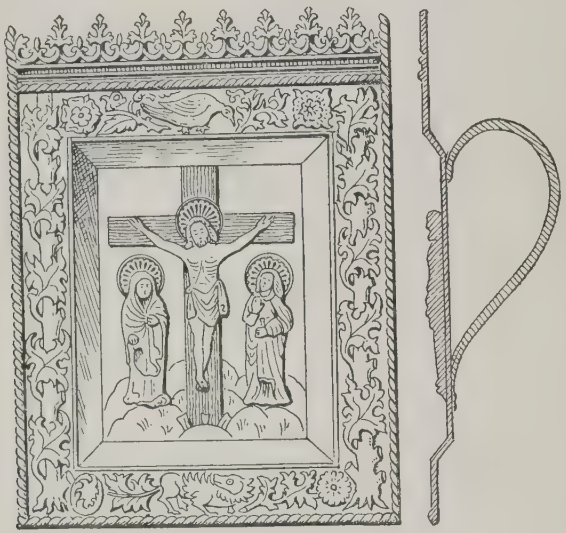
PAX

Yet another *Instrumentum* in connection with the service of the Altar was the pax, or *osculatorium*. The pax, or *tabula pacis*, took the place of the direct kiss, and was introduced into this country A.D. 1250 by Archbishop Walter of York. This pax took the form of a plate, either round or oblong, of one of the precious metals, or of brass, wood, ivory, glass, or other material, and generally bore on its face a representation of the Crucifixion. Attached to the back was a handle for convenience of passing. The best-known metal pax in England is that which is said to have been given by William of Wykeham to his college at Oxford, and measures $5\frac{1}{2}$ inches by 3 inches, and consists of an oblong plate of silver-gilt, with a rich border and an engraving of the Crucifixion with Sts. Mary and John. The pax is still preserved with other relics of Wykeham at New College, though its probable date is the end of the 15th or beginning of the 16th cent. A second pax is preserved at Oxford, at All Souls' College, and a third, of ivory, at the Archbishop's House, Westminster, where it is still occasionally used.

Although the Rood was the usual ornament on the pax, there

are a considerable variety of subjects on the several English examples still extant, such as the Vernicle, the Agnus Dei, the Nativity, the Adoration, and the Virgin and Child. There is an excellent illustrated article on the various paxes still surviving in England, by Miss Layard, in the *Archæological Journal* for 1904 (vol. lxi.).

The pax was used in lieu of the early ceremonial kiss of mutual



PAX, NEW COLLEGE, OXFORD

salutation and affection at mass. It was kissed by the celebrant after the Agnus Dei, offered by the server or parish clerk to those in quire, and then to the congregation in order. The use of the pax is illustrated by a curious incident at Theydon Garnon, which shows that it did not always tend towards peace. On November 4, 1522, after the elevation of the Host, the parish clerk presented the pax to Mr. Hempton, lord of the manor, and patron of the living, and to Margery his wife, and then to Mr. John Browne, who took it, kissed it, and then broke it in two pieces over the clerk's head, causing streams of blood to flow. On the previous Sunday, Browne had said, "Clerke, if thou hereafter givest not me the pax first, I shall breke it on thy hedd."

1 2 3

CENSERS

1. CENSER, 13TH CENTURY, RIPPLE CHURCH, WORCESTERSHIRE
2. PINNACLE OF SAXON CENSER, FOUND AT PERSHORE, WORCESTERSHIRE
3. CENSER COVER, 13TH CENTURY, LONGWITH CHURCH, DERBYSHIRE

INCENSE VESSELS

Among the metal or plate vessels chiefly associated with the altar are the two employed in censing, the thurible, or censer, and the incense boat or ship. Many of our parish churches, as well as cathedral and collegiate churches, used to have these incense vessels of silver. A beautiful silver-gilt censer was found about the middle of last century when Whittlesea Mere was drained; it is supposed to have formed part of the treasure of Ramsey abbey; it is now at Elton, in the possession of Lord Carysfort. The censer is of 14th-cent. date. With it was found an incense ship or boat of most interesting design, of silver parcel-gilt; it is of the reign of Henry VII. Both these vessels were figured in an illustrated catalogue of the Loan Collection of Plate exhibited in the Fitzwilliam Museum, May, 1895.

Various censers or censer covers of bronze or latten have been found in or near to our parish churches. At Ashbury church, Berks., is the cover of a bronze censer of 14th-cent. date. In 1871 a bronze censer of rude but vigorous design was found under the flooring of the church of Limpsfield, Surrey. At Church Stretton, Salop., is another bronze thurible of early (possibly pre-Conquest) design. A bronze or latten censer, of 13th-cent. date, was found in Ripple church, Worcs., in 1884; it is of 15th-cent. date, and much resembles one found at Pershore, Worcs., in 1870, which is now in private hands. A bronze censer cover, found built into the east wall of the chancel of Langwith, Derbs., about 1865, is still preserved at that church. Another bronze censer cover of a like kind was found in the walls of the church of Dymchurch, Kent, in 1845.

The lower part of a latten censer found at Heyford church, Northants, is now in the museum of the county town. It is small, of poor construction, and of late 15th-cent. date; but it is of exceptional interest as it has four armorial bearings on small shields. It is illustrated in volume thirty-one of the *Antiquary*. The foot has been clumsily renewed in brass.

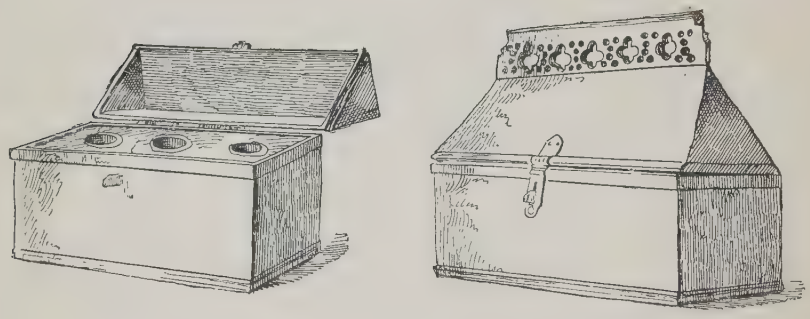
CHRISMATORIES

There are fortunately still extant one or two examples of a very rare class of *Instrumenta Ecclesiastica*, called chrismatories, which

used to be found in every parish church of the land. The chrismatory was the case for the three holy oils of liturgical use, blessed on Maunday Thursday, namely, the (1) *oleum infirmorum* for the sick; the (2) *oleum sanctum*, or *oleum catechumenorum*, used at baptism and for several other purposes; and the (3) *chrisma*, or balm, used for confirmation, ordination, and in various consecrations.

A most interesting example of a chrismatory was found in 1879 in a hole in the wall near the chancel arch of Granborough church, Bucks. It is a pewter box, $6\frac{1}{4}$ inches long, $2\frac{1}{2}$ inches broad, and $2\frac{1}{4}$ inches high, and raised $\frac{3}{4}$ inch from the ground by legs at the corners, which appear to have been lions couchant. There are remains of the hinge with its pin, showing that it originally had a high-pitched lid, of which two fragments remain. In the case itself are three circular perforations, $1\frac{1}{8}$ inch in diameter, constructed to hold three circular pots about 2 inches deep. Each pot has had its lid, of which two remain. On the underside of these lids is a metal hooked prong $1\frac{1}{4}$ inch long. These hooks would be wrapped round with small portions of tow or cotton wool so as to raise for use a small quantity of the oil. Fragments of some fibrous material remain at the bottom of each pot.

Another chrismatory was found at an earlier date at St.



CHRISMATORY, ST. MARTIN'S, CANTERBURY

Martin's church, Canterbury, and when exhibited before the British Archæological Association in 1844, was supposed to be an ink-stand! It is a bronze box, 6 inches long, 2 inches broad, and 2 inches high. The lid is high-pitched, surmounted by a vertical ridge, pierced with quatrefoils. The interior arrangement, with

three oil-pots, is like that of the Granborough example, but not quite so perfect.

A small silver-gilt casket at Godrich Court, bearing the royal arms, *c.* 1300, now empty of its contents, is probably a chrismatory (*Archæological Journal*, vol. xiii.).

At New College, Oxford, is preserved the so-called chrismatory of William of Wykeham, though the fragment, which is the lid of a chrismatory, is really of later date. It is a piece of silver, 3¼ inches long by 1¼ inch broad, and forms three conjoined lids, on which are the three letters O, C, and V, in characters of the beginning of the 16th cent. These letters undoubtedly were used to distinguish between the three oils and their respective uses, and have generally been taken to be the initials of the words *Ordinatio*, *Confirmatio*, and *Unctio;* but it is more probable that O was for *Oleum*—that is, the general sacred oil; C for *Chrisma;* and V for *Unctio*, or the oil for the sick.

ALTAR AND PROCESSIONAL CROSSES

A cross was not considered to be an essential ornament for the altar of a mediæval English church, though it commonly occurred. It always, in later days, took the form of a crucifix, and frequently had brackets at the side bearing small figures of St. Mary and St. John. In the great churches the altar cross was frequently of gold, and richly jewelled; it was usually of silver or silver-gilt, though sometimes of copper or latten in the ordinary parish church.

The cross that the parishioners were bound to provide was one for processional use. Such a cross, however, not infrequently served at other times for altar use, being fitted with a foot to stand in, as well as a staff for carrying it. The use of the processional cross was of frequent and regular occurrence in the unreformed Church. In the wardens' accounts of St. Mary-at-Hill, an entry is made about 1480, "for mendyng of the crosse that is borne aboute every day;" and in 1484, a further sum of 12*d.* was paid "for mendyng of the dayllye Cross."

Of the altar crosses, which used to adorn almost every altar, not one is known to remain. There are, however, some five or six mediæval processional crosses of English workmanship still to be seen. Of these, the finest is preserved at St. Oswald's church, Durham. It dates from the 15th cent., is of white metal, richly

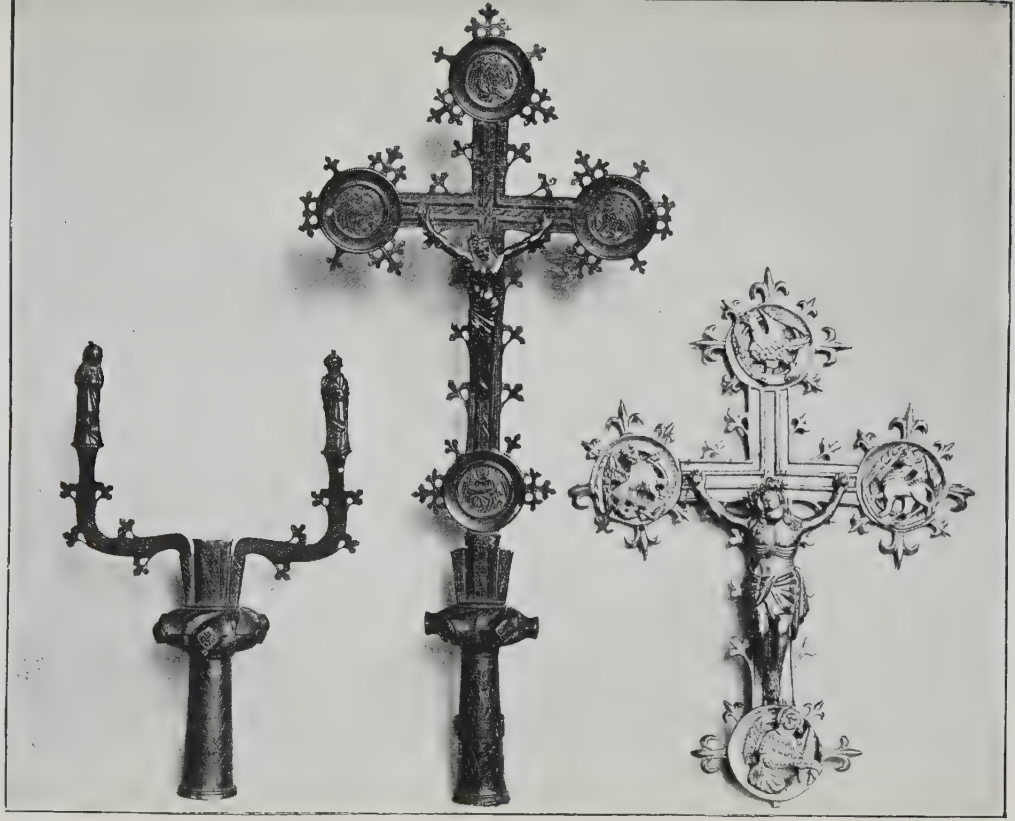
gilt, and mounted on a modern staff of ebony. The cross, which bears the crucified Christ and the inscription *INRI*, is foliated, and has at each of its four extremities circular medallions bearing the Evangelistic symbols. The pulpit-desk at Claypole, Lincs., is supported by the old latten shaft of a processional cross.

At the St. Albans Church History Exhibition of 1905, two processional crosses and a portion of a third were shown, all of the 15th cent. One of these, the property of the Society of Antiquaries, is of latten, originally parcel-gilt, with the Evangelistic symbols at the ends of the arms. The head of the shaft shows sockets for two branches (now lost) to carry the attendant Rood figures. The cross itself fits into a socket, to enable it to be moved to serve as an altar cross. In the second beautiful example, in private hands, the crucifix and symbols appear to have been later additions to a well-designed cross; Tudor roses are engraved on the backs of the medallions. The third instance—presented by Mr. Aymer Vallance to the Victoria and Albert Museum since the exhibition—consists of the latten shaft of a cross, with branches bearing small images of the Blessed Virgin and St. John, but the cross itself is missing.

CROZIERS AND MITRES

The crozier and mitre may be briefly noticed, for though personal ornaments, they often come under the heading of church plate.

The pastoral staves or croziers, the attributes, with the mitre, of bishops and certain abbots, are best studied in the monumental effigies of the dignitaries of the Church; but we are fortunate in still possessing three fine English examples—one illustrating the early, the second the middle, and the third the latest period of ecclesiastical art. In all cases the crozier took the form of a staff, generally of wood, surmounted by a head of metal, which imitated in form that of a shepherd's crook. As with the other ecclesiastical metal work, the earlier forms were simple, the later more elaborate and architectural in character. Of the three that have come down to us, the earliest, that discovered in a stone coffin at Wells, and preserved in the cathedral library at that city, is Romanesque in character, and apparently belongs to the end of the 12th cent. The head is of latten, enamelled, and adorned with turquoises and



PROCESSIONAL CROSSES. 15TH CENTURY

(ST. ALBAN'S CHURCH HISTORY EXHIBITION, 1905)

other semi-precious stones. It forms a graceful curve, within the hollow of which is a statuette of St. Michael trampling on the dragon. The design is excellent and the execution vigorous, and though some of the enamel has perished, the preservation is on the whole good. The shaft was of wood, and has utterly perished.

Of the croziers of the middle and later periods, that of William of Wykeham, preserved at New College, Oxford, must have always been the finest, though it is typical of the class. It dates from about 1370, is architectural in character, the detail being Decorated rather than Perpendicular in style, an instance of the fact so frequently met with that the subordinate arts lagged a little behind the architectural. It is entirely of silver, gilt and enamelled, and is nearly 7 feet in length, of which the head takes up rather more than three. The shaft, which is divided into three by bands, terminates by an expanded capital of foliage. Upon this is an octagonal turret of two stages, the lower buttressed and panelled, the upper of tabernacle work, with figures in the niches. Above it expands again, and then comes an octagon spire, surrounded by two tiers of canopied niches, the lower with figures, and from the summit of the spire springs the finial or crook ; this is crocketed on its outer margin, and divided on each side into nine compartments, each with a figure standing against a background of enamel. A kneeling figure within the concavity of the crook forms a terminal.

The third of the remaining croziers is that of Bishop Fox, of Winchester, also at Oxford, at Corpus Christi College. This is of silver, and with later detail resembles in general design that of Wykeham, though it is less ornate and somewhat smaller ; its date is *c.* 1500.

Coffin croziers of wood are occasionally found. There is one in the Newcastle Museum, and two at Hereford cathedral. At St. David's are the remains of a crozier of copper-gilt, ascribed to Bishop Gervase, 1215–29, and another of like material, supposed to have belonged to Bishop Beck, 1280–93. A bronze crozier-head is also preserved at the same cathedral, which was found in the tomb of Bishop Gower, 1328–47. An ivory crozier-head, *c.* 1180, was found at Chichester, and a jet crozier-head, *c.* 1290, in another bishop's grave of the same cathedral church. The silver-gilt head of Bishop Wren's crozier, 1638–67, is preserved in the chapel of Pembroke College, Cambridge.

At York Minster is a large foreign crozier of silver, 6½ feet long, which Catharine of Portugal, queen-dowager of Charles II., gave to her confessor, Cardinal Smith, who was nominated to the see of York by James II., in 1687. This crozier was seized by Lord Danby (afterwards Duke of Leeds), as the Cardinal was going in procession from the Roman Catholic chapel to the cathedral, and was by him afterwards presented to the Dean and Chapter. Under the head of the crook are figures of the Blessed Virgin and Child; it also bears the arms of Portugal, and those of the Cardinal, surmounted by his hat.

The Mitre was originally a head-covering of textile fabric, but eventually, by the 13th cent., both bishops and abbots had their "precious" or special mitres of gold or silver plates, garnished with jewels. In 1306 the prior of Winchester wore a plain mitre in the presence of the bishop, but in his absence a silver mitre, pearled and jewelled. The inventory of St. Paul's cathedral in 1295 enters four mitres that had silver-gilt plates. The list of "the jewels belonging to my Lord of Lincoln's miter," in 1540, would fill one of these pages.

The enamelled ouches of the head-band, many of the jewels, the gold crockets, and portions of the ground-work of seed pearls of the precious mitre of William of Wykeham, made about 1370, are preserved at New College, Oxford. The silver-gilt mitre of Bishop Wren (1638–67) is preserved in the chapel of Pembroke College, Cambridge. It is fitted with a cap of crimson satin lined with white silk; the condition of the lining shows that it was worn and not merely treated as an ornament; it is 11½ inches high and 7½ inches in diameter.

ALMS DISHES

The alms dish proper, as connected with the altar, is only of post-Reformation use. It may be well, however, to draw attention to a few of the earlier and more important examples in precious metal.

At St. George's chapel, Windsor, is a large plain silver-gilt alms dish, with the Tudor rose on the central boss, of the year 1556; and at Lambeth Palace chapel is another silver-gilt dish of 1635. At Canterbury cathedral are two silver-gilt alms plates, 11 inches in diameter, which are probably of the year 1562.

SILVER-GILT MITRE OF BISHOP WREN

PEMBROKE COLLEGE, CAMBRIDGE

At Mortlake, Surrey, is a silver alms basin, 12 inches in diameter, of the year 1686; round the rim is *Moretlak Church*, 1687.

The church of Wantage, Berks., possesses a very fine alms dish, with repoussé work, of 1661.

At St. Margaret's, Canterbury, are two silver bowls, $7\frac{1}{4}$ inches in diameter, each having a handle $3\frac{3}{4}$ inches long; they were made in 1726 for the collecting of alms. One is inscribed with the Offertory Sentence from St. Matt. v. 16, and the other with the Sentence from Prov. xix. 17. The shape seems to have been suggested by the wooden collecting-boxes.

HERALDIC CHURCH PLATE

The custom of engraving the arms of donors on altar plate, though apparently rarely exercised, was not unknown before the Reformation. By will of 1378, Sir John Foxley left a chalice to his parish church *cum armis meis*. Lady Margaret Hungerford, who died in 1477, left two pairs of silver-gilt candlesticks to her charity chapel in Salisbury cathedral which bore her quartered arms. In the inventory of the Jewel House of Henry VIII. is found: "Item a chalice, with the princes arms en paten." Several other instances might be told.

In post-Reformation days, arms and donor inscriptions largely multiplied on church plate, and, though distasteful to the reverent mind, have their value and interest for the heraldic student and genealogist. Every county affords abundant examples. Among instances of this kind in the one county of Derby, it may be mentioned that the arms by Pegge are on the Shirley flagon; the arms of Harpur and Crewe on the Ticknall patens; the Curzon arms on the Kedleston patens; those of Horton on the Croxall flagon; Willoughby on all the Risley plate; Sacheverell on the Morley paten; Benskin on the Alvaston plate; Gilbert on the Spondon paten; Lord Exeter's arms on the noble plate of All Saints, Derby; and the beautifully quartered arms of Harpur on the Normanton chalice and paten.

CUIRBOUILLI CASES

In mediæval days valuable church plate was not infrequently provided with cases of embossed or stamped *cuirbouilli*, or boiled

leather, for their better preservation. A few old examples have come down to our own times.

The most interesting of these is the leather mitre case of William of Wykeham, Bishop of Winchester (1367–1404), which is preserved at New College, Oxford. It is stamped with *fleur-de-lys*, and bound with iron straps; it once contained the richly jewelled mitre (*mitra preciosa*) of the founder, of which several fragments yet remain.

There is another mitre case of similar leather, bound with iron, at Exeter cathedral.

There are several instances of cuirbouilli chalice cases. At Cawston, Norfolk, the leather chalice case is stamped with *Jhesus Nazerenus Rex Judeorum*. There are others at Moulton, Saxlingham, Thorpe, and Thompson in the same county; at Uldale and Whitbeck, Cumberland; and at Lanivet, Cornwall.

At the Herefordshire church of Pipe and Lyde there is a most interesting example of a cylindrical case of leather, $8\frac{7}{8}$ inches in height, and a diameter of 6 inches. The top of the cover is stamped with *I.H.S.* in black-letter characters; on the sides of the case are two *fleur-de-lys*, a shield with a plain cross, and other devices. A leather band, but not the original one, goes round the case. It is well illustrated in the fine volume on Herefordshire church plate issued in 1903.

There is a somewhat similar ancient case of cuirbouilli in the church of Swefling, Suffolk, which is supposed to be of Edward I. date. It is 11 inches high and 6 inches in diameter. In this instance it is clearly a bottle-case, for there is an opening at the top for the bottle-neck. Probably both of these cases were used for the safe keeping of sacramental wine.

PEWTER

The use of pewter about the altar, particularly in the cruets, was by no means unknown in pre-Reformation days, but never for chalice or paten. In the 17th cent. its use for the flagons that succeeded to the mediæval and Elizabethan cruets became general. The reformed Church, however, declared its preference even in this respect for the purer metal, and never contemplated the unhappy introduction of pewter for the actual Eucharistic vessels. The twentieth of the canons of 1603 requires that the wine "be

CUIRBOUILLI MITRE CASE OF WILLIAM OF WYKEHAM

NEW COLLEGE, OXFORD

brought to the Communion-table in a clean and sweet standing-pot or stoop of pewter, if not of purer metal."

In the numerous instances where pewter remains in old churches, it generally takes the form of flagons or plates. One of the earliest dated pewter flagons or stoops is at Cerne Abbas, Dorset, of the year 1630. There is a highly exceptional round-bellied example of 1635 at Lubenham, Leics. At West Shefford, Berks., there is a pewter tazza, ornamented in low relief, of the year 1621. The church of Mildenhall, Suffolk, possesses two remarkably fine pewter dishes, 10½ inches in diameter, each having a central boss with the arms of Charles I. enamelled in colour, and inscribed *C. R.* 1648.

The earliest dated instance of a pewter chalice that we have met with occurs at Osmaston-by-Derby, where there is chalice, flagon, and alms basin, all of 1629. At Cranoe and Stonton Wyville, Leics., are sets of pewter chalices, patens, and flagons, of the year 1699.

In the diocese of Hereford—and we trust nowhere else in England—there are actually three parish churches using pewter chalices and patens at the present day (1903) for the Blessed Sacrament, namely, Aston, Crasswell, and Llangua. There is, however, something worse than pewter, which is after all an honest straightforward metal; electro-plate, which shams to be silver, ought always to be banished from altars.

In Mr. Malcolm Bell's *Old Pewter* (1906), a good example of a pewter flagon, from the church of Midhurst, Kent, forms the frontispiece, and several examples of 18th-cent. English pewter chalices are supplied. "Patens from a church in Yorkshire, 15th cent.," are also illustrated, but we doubt both date and description.

CHAPTER III

PISCINA—SEDILIA—EASTER SEPULCHRE—LECTERN

THE PISCINA

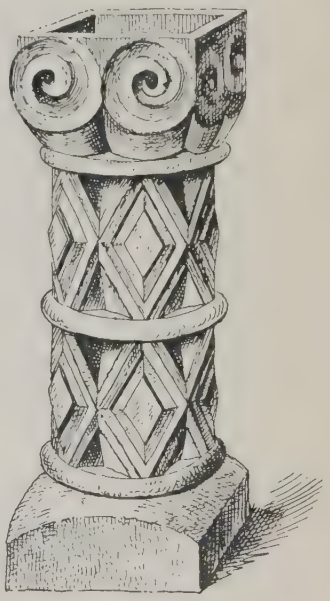
PISCINA is the name usually given to the water-drain placed near to an altar. As a rule this shallow stone basin, with a hole at the bottom to carry off the water into the ground, is found beneath a niche, moulded according to the period when it was erected, and placed at a convenient height in the wall to the south of the altar.

Pope Leo IV., about 850, directed that a place was to be provided near the altar for the disposal of the water used for the ablution of the vessels and of the priest's hands after mass. In the 13th cent. the preliminary washing of the priest's hands before the canon of the mass was enjoined, and hence came about the two drains and basons, side by side. But in the 14th cent. the custom became general of the celebrant drinking the ablution; hence the reversion to the single drain.

In the remains of English conventual churches, piscinæ or drains have been found in the floor near the altars, as at the Cistercian abbeys of Fountains, Rievaulx, and Furness, as well as in the ruins of the churches of the Austin house of Kirkham, and of the Remonstratensian house of Langdon, Kent. Mr. St. John Hope is of opinion that such floor drains were also common in parish churches at an early date, but afterwards disappeared through constant repaving. It is supposed that these floor piscinæ were for the purpose of pouring out a little of the contents of the altar cruets, before using them, with the intention of removing any possible dust or other impurity. Durandus gives a symbolical turn to this custom, by explaining that it was done to typify that the blood and water from the side of Christ flowed out upon the ground.

Piscinas of Norman character are not very common. There are good examples at Towersey, Bucks.; Crowmarsh and Southleigh, Oxon.; Ryarsh, Kent; Ramsey, Hants; Horbling, Lincs.; Wynford, Dorset; Graveley, Herts; and Scarcliffe, Derbs.

Scarcliffe is an instance, of which there are several, where the early Norman piscina was not removed when one of later form was substituted. In this case, the drain itself is in a square stone projecting from the wall, and above it is a diminutive rounded niche of 9 inches wide by 7 inches high. At a later date this piscina was discarded, another one being constructed in the wall a little further to the west. This second piscina has a square opening above it, which forms a compound part of the thing that runs along the side of the wall.



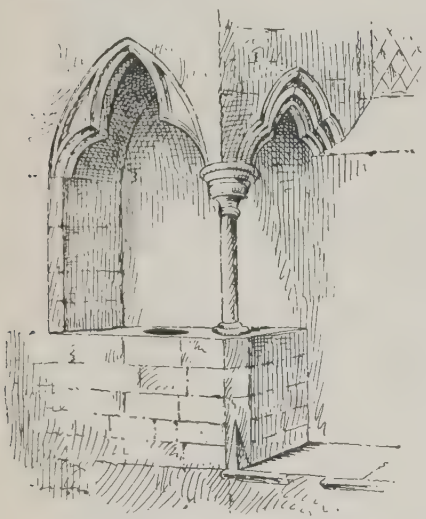
TOLLERTON, NOTTS

The remains of discarded Norman piscinæ are sometimes the only certain relics of a church of that period, as in the case of the 15th-cent. church of Bicknoller, Somerset, where the loose head of a Norman piscina shaft may be noticed within the later piscina niche.

In later Norman work a shaft sometimes projected from the wall to carry the drain, the capital being more or less ornamented, as in the case of Towersey, Bucks., of which an illustration is given in Parker's *Glossary*. Several of these occur in churches of the North and East Ridings, as at Barton-le-Street. An illustration is here given of a late Norman detached piscina shaft, of a curious geometrical design, now in the porch of Tollerton church, Notts. It was recently recovered from a neighbouring shrubbery, where it had been thrown away. Other Norman piscina shafts may be noticed at Ashe and Winchfield, Hants.

In the ruins of Kirkstall abbey, Leeds, there are as many as seven late Norman piscinæ in different parts of the great conventual church.

An example or two of Early English single piscinas are to be found in almost every county, often elegantly treated. Instances may be named at Baulking, Hampstead Norris, White Waltham, and Uffington, Bucks.; Kirtlington, Oxon.; Warmington, Northants; Gilston and Ippollitts, Herts; Radnage, Lee, and Leckhampstead, Bucks.; and Great Shelford, Cambs. Huntingdonshire has five examples, Catworth, Covington, Somersham, Houghton, and Kings Ripton. Bramley, Hants, and Holy Trinity, Goodramgate, York, are good instances of Early English piscina shafts; there is the head of another at Halam, Notts. At Bentworth and Elvetham, Hants, are graceful piscina niches ornamented with the dog-tooth moulding.



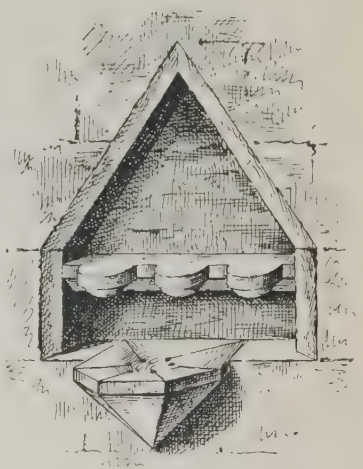
BLYFORD, SUFFOLK

In the first half of the 13th cent. the fashion came into use in some parts of England of constructing what is generally termed an angle piscina niche, which was formed in the eastern jamb of the south chancel window nearest the altar, with a niche opening (usually trefoiled) both to the west and the south, and often a shaft between them. One of the most graceful of these angle piscinas, here illustrated, occurs at Blyford, Suffolk. In this immediate district several other examples may be noted, as at Bramfield, Chediston, Frostenden, Heveningham, South Cove, and Uggeshall; in the last case the two openings are very small. Bedfordshire also affords various instances of these angle piscinas, and there is a good example at North Moreton, Berks. A particularly elaborate angle piscina of the 15th cent. may also be noted at the parish church of Cheltenham.

In the 13th cent., as well as in subsequent examples, a stone shelf was often introduced into the niche over the piscina drain, for the purpose of placing thereon the cruets, and perhaps the ciborium for use at mass, thereby serving the purpose of what was

afterwards termed the credence table. In various instances this shelf was of wood, and the grooves into which it fitted may not infrequently be noticed. Occasionally the original wooden shelf still remains, as at Ufford, Northants; Shalbourne, Berks.; and Grosmont, Mons.

A remarkable 13th-cent. example is illustrated from Ditchfield, Wilts. In this case the shelf has three semicircular projections. The piscina at Swineshead, Hunts, of this century is noteworthy. Under the eastern jamb shaft of the south window of the chancel is a small water-drain, the angular canopy of which serves as a base to the shaft. In addition to the one at Swineshead, there are six other 14th-cent. piscinas in this county, namely, at Great Paxton, Spaldwick, Kimbolton, Fen Stanton, Little Stukeley, and Broughton.



DITCHFIELD, WILTS

At Thorpe Arnold, Leics., the piscina of the south chantry is of a style occasionally found in this district, but very rare elsewhere. The credence shelf is placed in an arched recess above that over the bason, both of them having trefoiled heads.

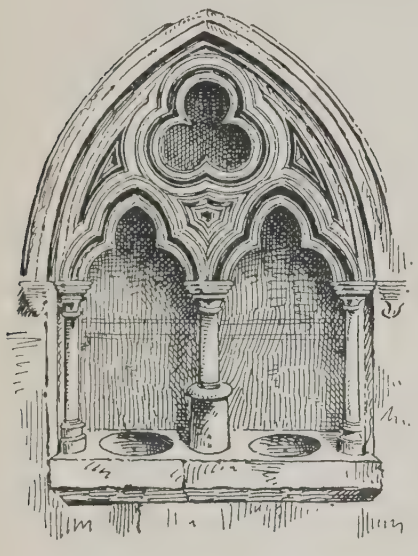
The 13th-cent. piscina of Stratford Toney, Wilts., has a Purbeck marble basin, the projecting corbel of which is carved with snake-like figures; the arch of the niche is trefoiled.

In the last half of the 13th cent., and extending into the beginning of the 14th cent., the custom came into general use in England of having two basins and drains under the piscina niche. As a rule, a double piscina may be assigned to the reign of Edward I.; but there are a few exceptions, both of earlier and later date. One of these drains was used for pouring away the *lavabs* used after the ceremonial washing of the priest's hands, and the other for the rinsing of the chalice and paten. The earliest of these double piscinas that we have noticed is at Doveridge, Derbs., which is about the beginning of Henry III.'s reign; it is illustrated in the third volume of Cox's *Derbyshire Churches*.

On the south side of the chancel of Rothwell, Northants, are the remains of an elaborate piscina niche of 14th-cent. date, wherein is the very exceptional number of three drains or basins.

In the ruins of Salley abbey, W. R. Yorks., there is a similar triple piscina.

At Grosmont, Mons., is a beautiful niche with cinquefoil cuspings and dog-tooth moulding, over a double piscina drain. In the south wall of the south chapel is another beautiful niche of the same date over a single piscina. The latter retains its original wooden credence shelf.

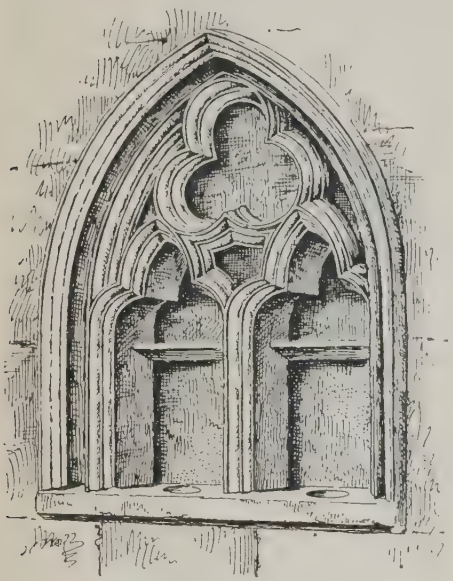


COWLING, SUFFOLK

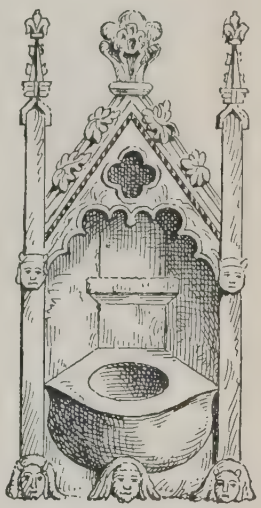
Huntingdonshire has several double piscinas, each with a shelf at the back of the niche, such as those of Abbots Leigh, Alconbury, St. Ives, Kimbolton, Somersham, and Wiston ; the last named is an unusally late instance.

There are many excellent instances of double-drained piscinas in Cambridgeshire ; as at Histon, where there is one in each transept, and at Arrington, Bottisham, Bartlow, Coveney, Doddington, Elsworth, Fen Drayton, Foxton, Kennett, Long Stanton St. Michael, Milton, Sutton, Trumpington, and Witcham. Among other examples, scattered over the whole country, may be mentioned those of Hawton, Gedling, West Bridgford, and Bunny, Notts. ; Porlock and Luccombe, Somerset ; Ickworth, Hargrave, Mildenhall, and Cowling, Suffolk ; Kingswalden and Digswell, Herts ; Doveridge, Ilkestone, and Norbury, Derbs. ; Algarkirk, Buckminster, Corby, Burton Coggles, Skillington, and Wilsford, Lincs. ; Ashwell and Noseley, Leics. ; Lillingston and Lovell, Oxon. ; Drayton and White Waltham, Berks. ; Wavendon, Bucks. ; Crediton, Devon ; Auckland, Durham ; Hawkesbury, Glos. ; Farningham, Kent ; Hampton Bishop, Herefords. ; and Fladbury, Worcs.

Among the more noteworthy piscinas of late 13th or 14th-cent. date, the one at Compton Beauchamp, Berks., which has a drain shaft, may be mentioned. There is a highly remarkable arrangement of this century in the south aisle of the church of North Marston, Bucks., where there are two niches having crocketed canopies over the basons, one on each side of the east window. A fine piscina niche in the handsome Decorated chancel of Westhall, Suffolk, has two credence shelves—a most unusual arrangement.



TRUMPINGTON, CAMBS.



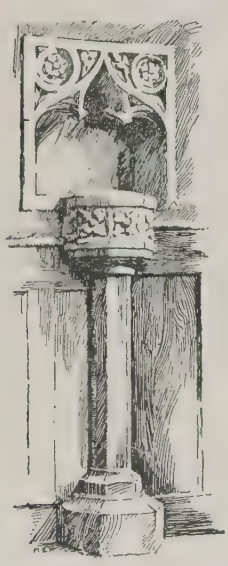
NORTH MARSTON, BUCKS.

In Parker's *Glossary* are illustrations of two ornamental and effective piscina niches, both having crocketed canopies, and early in the 14th cent., though very different in style, the one at Dorchester, Oxon., and the other at Great Bedwin, Wilts. Another one of great beauty of tracery, also figured by Parker, is at Fyfield, Berks.

As examples of 15th-cent. or Perpendicular work, Parker's *Glossary* depicts those of Tackley, Oxon., and Ilfracombe, Devon. Piscina shaft-drains of this period are very rare. There is one of much beauty of design, here illustrated, in the chancel of the out-of-the-way little church of Treborough, West Somerset. There is a single instance of a late wooden piscina shaft in the Beauchamp

chapel, St. Mary's, Warwick. In the chancel of North Marston, Bucks., there is a good and unusual canopied piscina of this later period projecting from the wall. At Blythburgh and Spexhall, Suffolk, the late piscina niches have cinquefoil heads.

Occasionally, there is a very small niche, in later examples, in the wall each side of the main niche over the bason, which are clearly intended for the cruets, as at Kirk Hallam, Derbs. At Barton, Notts., the two small niches for the cruets appear in the back of the larger niche. Over the piscina bason of Southwold, Suffolk, are two niches, one above the other, whilst a tiny pointed



TREBOROUGH, WEST SOMERSET

CRAWLEY, HANTS

opening communicates with the seats to the west, as shown in the illustration of the sedilia.

It should be remembered that some of the handsomest piscina niches are those that are worked continuously in the same design with the sedilia. Such are of all periods, as is shown in the beautiful examples of Monyash, Ilkeston, and Sandiacre, Derbs. (all illustrated under "Sedilia"), or in those of Meesden, Anstey, Waltham, Wheathampstead, and Watton, Essex.

In contrast to these elaborate examples of the treatment of the piscina niches, it should be mentioned that the exact reverse

occurs in certain instances, particularly in the Midlands, where the shallow basin and drain occur in the sill of a window, on the south side of the altar, without any kind of niche or canopy over it. Instances of this occur at Knipton and Goadby Marwood, Leics.; at Crich and Sawley, Derbs.; at Sibthorpe, Notts.; and at Saltfleetby, Lincs. At Lydeard St. Lawrence, Somerset, there is a piscina in a small square-headed recess immediately below the easternmost window on the south side of the nave.

A singular place has been found for the piscina drain at Crawley, Hants. In that case, as shown in the illustration, the squint opening from the north aisle into the chancel has been used for the piscina of the side altar.

Now and again a case occurs in which there is an inner small recess within the piscina niche, usually at the west side, as at Hempstead, Norfolk, and in the south aisle of Hawton, Notts. Such recesses were clearly intended for the deposit of the cruets when not in use.

The most remarkable accompaniment to a piscina yet remains to be mentioned. At Long Wittenham church, Berks., is the diminutive figure of a cross-legged knight, fully armed, with shield and sword, the head on a pillow and the feet on an animal. This figure, which is only 26 inches long, rests on the slab of the piscina, with the head towards the east. The head of the niche over this small effigy and the drain is of trefoil shape, with the figures of two angels with expanded wings. The only reasonable conjecture about this very strange position for a human effigy is that it commemorates a knight of local renown who provided this piscina, and who may in other ways have been a benefactor to the chancel. There is an illustration of this piscina in the *Archæological Journal*, ii. 134.

In the twelfth volume of the *Proceedings of the Cumberland and Westmoreland Antiquarian Society*, there is a good illustrated paper on all the mediæval piscinas of the diocese of Carlisle.

SEDILIA

Sedilia is the name applied to the three stone seats or recessed canopied stalls not infrequently found near the altar in the south wall of the chancel. They are of far more exceptional occurrence in Continental Christendom than in England. The usual number

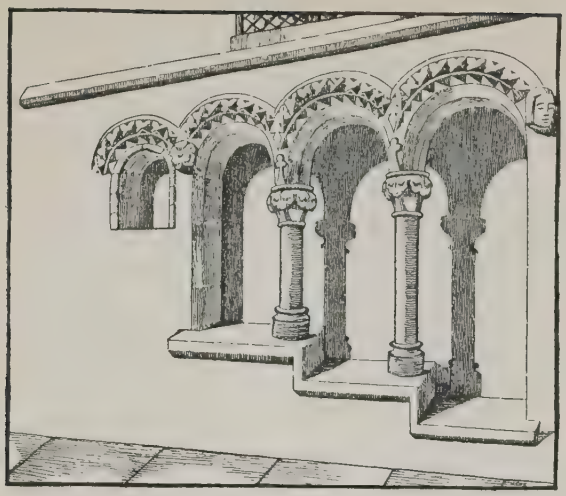
is three, and they are intended for the use of the priest, deacon, and subdeacon at high mass. The earlier examples (and, quite exceptionally, some of the later ones) are generally graduated in height, the priest using the one nearest the east, and then the deacon and subdeacon. When on the same level, they mark the time when priests acted as assistants of the celebrant.

They occur in the 12th cent.; those at Earls Barton, Northants, and Wellingore, Lincs., are good examples. In the next century they were fairly general. In districts where stone abounded, much skill and delicacy of treatment were often expended on the enrichment of the canopy-work of the stalls. As a rule, particularly in the best examples, a water-drain or piscina, with a more or less elaborate niche over it, to the immediate east of the seats, formed part of the design. The three stalls in the earlier examples are divided by detached shafts or pillars, and generally in later times by a piece of walling, which is not infrequently pierced with apertures.

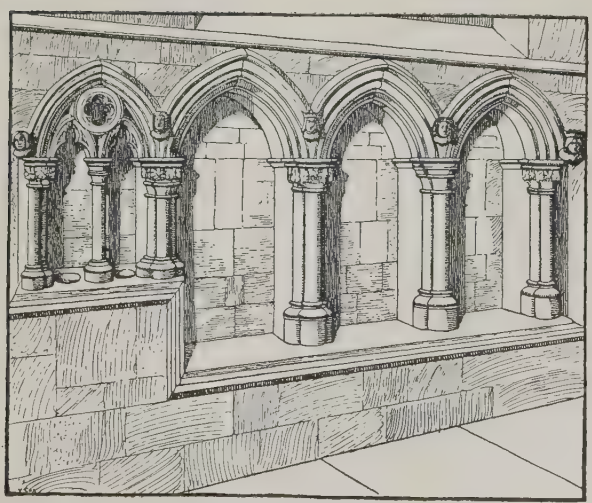
There are detached or isolated sedilia at the cathedral churches of Exeter and Bristol, at Tewkesbury abbey, and at the collegiate church of Crediton.

Derbyshire, for a small county, affords a variety of good instances of different periods, from which most of our sedilia illustrations are taken. Monyash is the only instance in the county where the seats are graded; it is an excellent example of late Norman or Transition workmanship, and is known from record evidence to date about 1200. The sedilia of Ilkeston church show admirable work of the time of Edward I., about 1280–90. At Sandiacre there are three remarkably fine sedilia with piscina niche of the same elaborate pattern, about 1340; the canopies are lofty and have cinquefoil featherings, with open tracery above, and are richly crocketed and finialed. Later in the same century are the handsome sedilia, with quatrefoil treatment, of Tideswell; whilst at Kirk Hallam are effective but shallow canopies of the 15th cent.

Two other illustrations are given of somewhat remarkable late 15th-cent. examples. The sedilia of Rotherham, W. R. Yorks., have the dividing walls frequently pierced. Southwold, Suffolk, is of an exceptional plan; it has a beautiful canopy running continuously over the table-bench, the seats of which are not divided. There are one or two other instances of this plan, though not so



MONYASH, DERBS.



ILKESTON, DERBS.

ornate as that of Southwold. At Spratton, Northants, there is a stone bench, with room for three persons, under a plain pointed arch.

Instances of a single stone slab or sedile in the structure of the south wall of the chancel are met with occasionally. Examples may be mentioned at Luccombe, Queen Camel, and Baltonsborough, Somerset; Spennithorne, N. R. Yorks.; Edlesborough, Lee, and Wroughton, Bucks.; Ditching, Sussex; Avington and Eaton Hastings, Berks.; Broad-Hempston, Devon; and Barrow and Chaddesden, Derbs.

At Lenham, Kent, a single seat projects considerably from the wall, and has stone elbows, but the back is recessed and has a trefoiled head; it is illustrated in Parker's *Glossary*. At Bickley, Oxon., there is a single stone seat, in the usual position, with one elbow.

There are also various examples of double sedilia. The most finished instance that we know of two seats occurs at Whitwell, Derbs., where there is beautifully ornate work about the middle of the 14th cent. The tabernacle work above the seats is carried to a considerable height, and is most effective; the two seats are on a different level, the eastern seat being a step the higher.

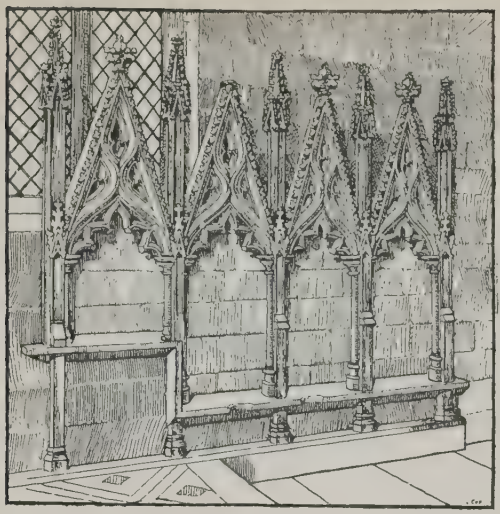
Double sedilia occur at Sedgeberrow and Bricklehampton and at two other Worcestershire churches; also at West Bridgeford, Notts.; Milton Keynes, Bucks.; Fen Drayton and Whittlesea, Cambs.; Maristow and Yealmpton, Devon; Pattingham, Staffs.; Aldworth, Harwell, Steventon, and Tidmarsh, Berks.; Mobberley and West Kirby, Chester; and Tempsford, Sharnbrook, Hockliffe, and Bedford St. Mary, Beds.

On the other hand, although three sedilia is the normal number, there are some instances where this number is exceeded. There are fourfold sedilia at the great churches of Westminster, Durham, Gloucester, and Furness; also at Luton and Turvey, Beds.; Maidstone, All Saints, Kent; Langley Marsh, Bucks.; Rothwell, Northants; Ottery St. Mary (in the Lady Chapel), Devon; Stratford-on-Avon, Warwicks.; and the Mayor's Chapel, Bristol.

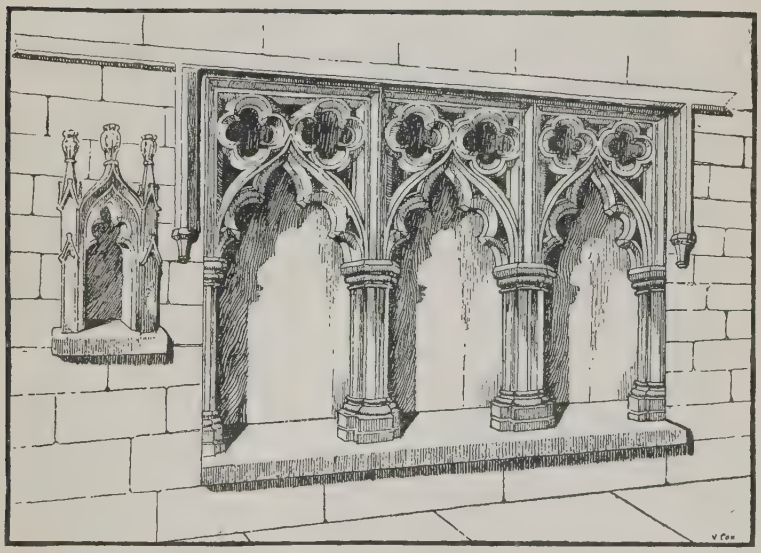
Southwell and Maidstone have each five-stalled sedilia.

At episcopal high mass, one of the additional stalls would be occupied by the canon with the mitre, or perhaps in other cases by the master of the ceremonies at great festivals.

In Mr. Prior's admirable work on *Gothic Art*, attention is

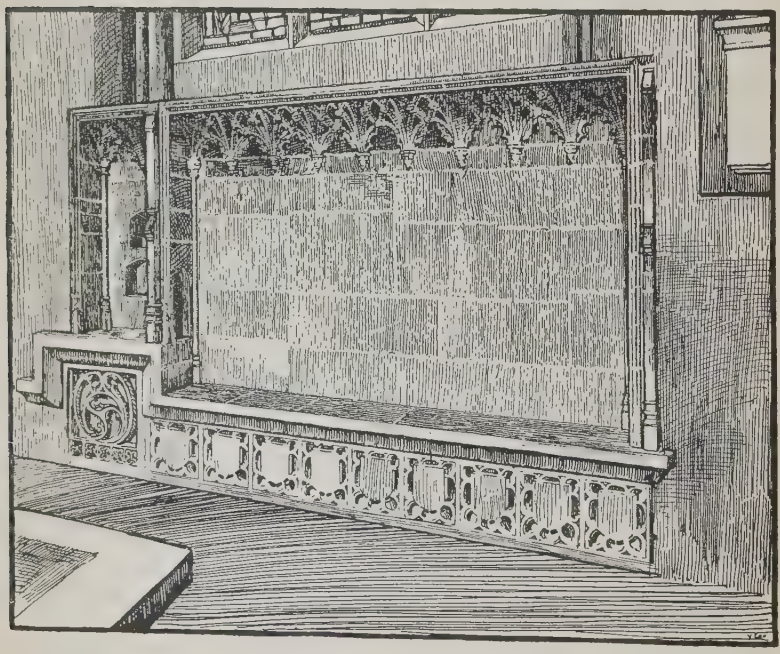


SANDIACRE, DERBS.



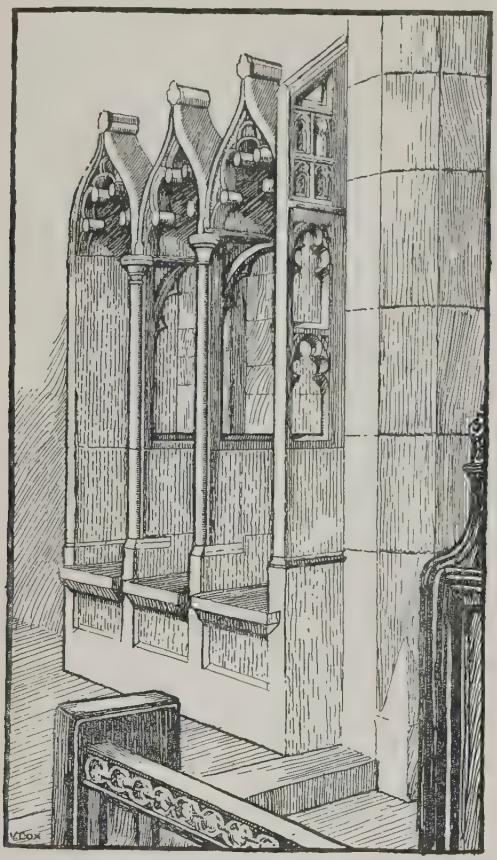
TIDESWELL, DERBS.

KIRK HALLAM, DERBS.



SOUTHWOLD, SUFFOLK

drawn to "the lordly graces of the cathedral as it were," which are to be found in the fine 14th-cent. traceries and head-carvings of some of the sedilia of the south-east of England, as at Westwell, Kent. Other good examples of this rich period occur at Great



ROTHERHAM, W. R. YORKS.

Haseley, Oxon.; Grafton Underwood, Northants; Hawton and Car Colston, Notts.; Shottesbrook, Berks.; Kidderminster and Chaddesley Corbett, Worcs.; and Nantwich, Bunbury, and Malpas, Chester.

The instances illustrated in Parker's *Glossary* are—St. Mary's, Leicester, enriched Norman; Wellingore, Lincs., Transition Norman; Uffington, Berks., Early English; Chesterton (with

ball-flower mouldings), Merton, Oxon., and Willesborough, Kent, 14th cent.; and Farnham, Surrey, and St. Mary's, Oxford, 15th cent.

It is not uncommon to find a second set of sedilia in the south aisle. This arrangement is fairly frequent in Leicestershire and Northamptonshire. In addition to the fine Norman sedilia in the chancel, St. Mary's church, Leicester, possesses the most beautiful of Early English examples in its south aisle. The same may be noted in the south transept of Filey, Yorks. At Medbourne, Leics., the second series occupies a unique position, namely, at the south end of the aisle of the south transept.

In some districts, particularly in East Anglia, the sill of the window in the south wall of the chancel nearest to the east is lowered, so as to form an inexpensive kind of sedilia bench.

EASTER SEPULCHRES

Every church seems to have been provided with a movable chest or small receptacle known as the Holy Sepulchre or Easter Sepulchre, in which on Maundy Thursday was deposited a consecrated wafer, shut up in a pyx, together with a cross. This chest was placed on the north side of the chancel, and there constantly watched until an early hour on Easter Sunday, when the pyx was taken out and replaced upon the altar. The actual receptacle was usually, if not always, of wood; an example in private possession is described by Bloxam, but no other is known, unless the painted box at Warkleigh, Devon, already described under "Pyx," is included. Occasionally a temporary structure of wood, enriched with hangings, was supplied to sustain the Sepulchre; but it was more usual to provide a permanent structural recess to enshrine the Sepulchre, and many of these remain and are now known as Easter Sepulchres. In fact, whenever there is a sepulchral arch on the north side of the chancel, it is reasonable to consider it as primarily an Easter Sepulchre, even when it covers an effigy or other sepulchral monument. The subjoined list, however, only includes those which are marked out definitely as Easter Sepulchres.

The structural Easter Sepulchre does not appear to have come into use before the latter half of the 13th cent., and the majority belong to the late Decorated period. They are invariably on the

north side of the chancel, and where this is aisled may be in the north aisle. The most usual form seems to have been a recess in the chancel wall, reaching to the floor and covered by a cusped and crocketed arch. Many, however, are greatly enriched with tracery and tabernacle work, and with appropriate figure sculpture ; they were sometimes of towering height, as at Bampton, Oxon., and Northwold, Norfolk.

Of the sculptured Sepulchres, one of the most beautiful, though not the most ornate, is that at Lincoln Cathedral. This is in three divisions, each consisting of a trefoil-headed open niche, canopied and crocketed, and at the base of each is a figure of a soldier, finely carved in bold relief ; it dates from the 13th cent.

Most of the sculptured Sepulchres are in Lincolnshire and the neighbouring counties ; that at Heckington is typical of all. It is about 10 feet in height by 5 feet 6 inches, and presents a base of four canopied panels, each occupied by the figure of a sleeping soldier. The superstructure is treated as a triptych ; the lower portion of the central division has the recess for the Sepulchre, 2 feet 8 inches wide by 1 foot 8 inches in depth, covered by a straight-sided arch with crockets and finial. The remainder of the middle stage, in all three divisions, is occupied by a sculptured representation of the Resurrection. Above the finial of the recess is a figure of the risen Christ, with angels on either hand, while the lateral divisions show four female figures and two angelic. This stage is heavily canopied and pinnacled, and all its flat surfaces covered with foliage carving, bewildering in its intricacy and richness. In date this composition belongs to the fully developed Decorated period.

At Hawton, Notts., there is an Easter Sepulchre much resembling that at Heckington, and of the same date, but richer in detail. It is considered by some judges to be the most elaborate and beautiful work pertaining to an Easter Sepulchre in all England, or probably in all Christendom. It would be quite in vain here to attempt any real description of the masterly piece of sculpture, 17 feet long by 12 feet high, which occupies most of the north wall of the chancel. The various groups of sculptured figures represent the sleeping soldiers, the Rising from the Tomb, the visit of the Maries, and the Ascension. In the too-much-despised Ecclesiastical Court of the Crystal Palace is a faithful facsimile of this grand work in plaster.

Two other Notts. examples are worthy of special mention. At

Sibthorpe the Easter Sepulchre, on the north side of the chancel, is also enriched with figure sculpture. Two soldiers are crouching on each side of the niche for the Blessed Sacrament; above, in the crocketed canopy-work, is the Risen Lord and two adoring angels. The sepulchre at Arnold is a fine piece of bold carving of early 14th-cent. date, but unfortunately much mutilated.

EASTER SEPULCHRE, ARNOLD, NOTTS.

Those at Patrington, Yorks.; Northwold, Norfolk; and Holcombe Burnell, Devon, with the same general arrangements, are a century later in date.

The Easter Sepulchre continued to be provided down to the date of the Reformation; that at Tarrant Hinton, Dorset, is of perceptibly renaissance character in its details.

In several cases we know from wills that an enriched tomb on the north side of the chancel was specially designed for the twofold purpose of serving as an individual memorial as well as for the Sepulchre. Thus Thomas Fiennes, Lord Dacre, directed that his tomb should be prepared on the north side of Hurstmonceaux chapel, "to be there made for the placing of the Sepulchre of Our Lord, with all fitting furniture thereto, in honour of the most Blessed Sacrament."

Another form of Easter Sepulchre, which has generally escaped observation, or, if noticed, is quite wrongly described as "an altar," occurs in several West Somerset churches. In this case the Sepulchre assumes the form of a chest tomb, with panelled work on the front and at the west end, and usually bearing the symbols of the Passion. These examples, all of the 15th cent., were made to stand on the north side of the chancel with one end (unsculptured) against the east wall. At Porlock there are two

HAWTON, NOTTS

SIBTHORPE, NOTTS

EASTER SEPULCHRES

of these Sepulchres, one delicately carved, in its right place, and another, which was probably ejected in favour of this better one, now in the porch. Luccombe has one, which used originally to stand in the north-east of the chancel; it has been shifted three times during as many restorations, and is now in a hopelessly wrong place. Milverton has another in the true place. In Selworthy churchyard is an ejected Sepulchre of this nature, used for a tomb inscription at a later date. There is also an Easter Sepulchre of this description in the church of St. John, Winchester.

It is evident from the Lincolnshire churchwarden returns of 1566, as to what had become of "monuments of superstition," that several of the Easter Sepulchres of that county were of wood. At Burton Coggles and at Beesby the wardens testified to the burning of the Sepulchres; at Croxton they entered as to the sepulchre, "whearof is made a shelfe to set dishes on;" whilst at Castle Bytham, they made a communion table of it. One of these wooden sepulchres (such, doubtless, as the one at Castle Bytham) is now, alas! in private hands in the north of Derbyshire, and is said to have been ignorantly ejected from the church of Hampton, Worcs. It is of 15th-cent. date, and table form, with panelled traceried sides; it is 4 feet 3 inches by 2 feet, and nearly 3 feet high.

A list of Easter Sepulchres

[The asterisk implies definite sculptured treatment.]

Beds.—*Arlesey, Bletsoe, Luton.
Bucks.—Ashendon, Haddenham.
Derbs.—Dovebridge, Staveley (north aisle).
Devon.—West Alvington, Frogmore, Holcombe Burnell, South Pool, Woodleigh.
Dorset.—Dorchester, St. Peter's, Loders (discovered 1890), Tarrant Hinton, *c.* 1530.
Essex.—Great Leigh, Ramsey, Writtle.
Glos.—Gloucester, St. Mary Crypt.
Hants.—Winchester, St. John.
Herts.—Redbourn, Sandon, Sarratt, Tring.
Leics.—Garthorpe, Lubbenham.
Lincs.—Castle Bytham, Covenham St. Mary, *Heckington, Honington, *Horbling, Irnham, * East Kirby (with offertory basin), Langtoft, *Lincoln Cathedral, *Navenby.
Middlesex.—South Mimms.

Norfolk.—Baconthorpe, Blakeney, North Creyke, Kelling, *Northwold, Raveningham.
Northants.—Cogenhoe, Floore, Grendon, Lutton, Marston, Twywell, Watford.
Notts.—*Arnold, *Hawton, *Sibthorpe.
Oxon.—Aston Rowant, *Bampton, Ducklington, Lewknor, Magdalen College, Oxford, Stanton Harcourt, Piddington.
Salop.—Bitterley, Wroxeter.
Somerset.—Luccombe, Milverton, Porlock, Selworthy.
Suffolk.—Blythburgh, Gorleston, Holbrook, Long Melford.
Surrey.—Cranley, Walton-on-the-Hill.
Sussex.—Alfriston, Bosham, Broadwater, Catsfield, Eastbourne, Hamsey, Hastings, St. Clement, Hurstmonceaux, Lancing, Ore, Slaugham.
Warwicks.—Bilton, Ladbrooke, Warwick, Withybrook (carved and painted), Wolverton.
Worcs.—Hadsor.
Wilts.—Colerne.
Yorks.—Hovingham (sculptured fragment), *Patrington.

LECTERNS

It was customary in the Middle Ages to have in chancels or quires a desk or lectern from which the Gospel was read; these were usually of wood or metal, and movable, more rarely fixed and of stone. The practice of the reformed Church has been to bring them out into the body of the church, and to use them for reading the Lessons, and it is in the nave, just west of the chancel arch, that the comparatively few mediæval specimens which have come down to us are now to be found.

The movable desks, whether of wood or metal, are of two forms—the one a simple desk, either single, twofold, or fourfold, supported on a pillar; the other, perhaps the more usual form, an eagle, or rarely a pelican, supporting the book on its outstretched wings. As a rule the simple desk is the earlier form, the existing examples belonging to the 13th and 14th cents., while the eagle lecterns date from the 15th and 16th. The use of the eagle lectern seems to have revived in the 17th cent., and many examples are of that period, the best of which are those of the cathedral churches of Wells (1660), York (1666), and Lincoln (1667).

The finest metal desks are at Merton College, Oxford (engraved by Bloxam), and at Yeovil; the best examples of wooden

make are those at Bury and Ramsey, Hunts.; Detling and Lenham, Kent; Lingfield, Surrey; and Blythburgh, Suffolk. Of the old metal eagles, the most beautiful is that at King's College, Cambridge, and other good examples may be found at Cropredy, Oundle, Southwell (from Newstead priory), Croft, Lincs., and several other places. At St. Stephen's, St. Albans, is a brass eagle bearing the inscription, *Georgius Creichtown Episcopus Dunkeldensis.* It formed part of the plunder of the abbey of Holyrood, and was brought here by Sir Richard Lee. This Bishop of Dunkeld ruled from 1527 to 1550. At Norwich cathedral is a good and early specimen, where the pelican takes the place of the eagle. There are the remains of an old wooden pelican that formerly served as a lectern in the church of East Leake, Notts. Wooden eagles are somewhat less frequent than those of brass; there is a good one at Leighton Buzzard, and another instance of the pelican in wood at Middleton, Hants. The brass lectern of Oxburgh, Norfolk, is inscribed *Orate pro anima Thome Kyppyng quandam rectoris de Narburgh.*

Stone desks are very rare, but examples are found in the prior's chapel at Wenlock priory, and at Crowle, Worcs. Both are beautifully carved and of Early English date; that at Crowle is said to have been removed from Evesham abbey. There are later and plainer desks of stone at Gloucester cathedral and at Chesterblade, Somerset.

Stone Gospel lecterns of a simple character, taking the form of a small desk projecting from the north wall of the chancel, are also to be found in a few rare instances, chiefly in Derbyshire, where they may be seen at Chaddesden, Crich, Etwall, Mickleover, Taddington, and Spondon.* They also occur at Chipping Warden, Northants; at Roos, E. R. Yorks.; and at Walsoken, Norfolk.

The quires of the larger parish churches, as well as conventual churches, were also not infrequently supplied with double desks which stood in the centre, to support the large music-books for antiphonal singing.

At Blythburgh, Suffolk, is a double wooden lectern of simple good design, *c.* 1450, somewhat dilapidated, but sufficiently substantial to be used for the reading of the Lessons; it is to be hoped that no effort will be made to "restore" it. This lectern,

* The Gospel lecterns of Chaddesden and Spondon are illustrated under Almeries in Chap. IX.

being double, could not have been a Gospel lectern for use in the Mass; it must have been a quire lectern of the kind just named. Interesting as this lectern is—it was engraved in Suckling's *History of Suffolk*, and has appeared in other books—it is not so unique or exceptional as is generally represented. There is another double wooden lectern in East Anglia of 15th-cent. date, in better preservation and of decidedly superior design—in the church of Shipdham, Norfolk. The Shipdham example is, however, of somewhat later date, being probably of the reign of Henry VII.

At Bristol cathedral there is a massively constructed desk mounted on wheels, intended for supporting heavy service-books and for moving them from side to side of the choir. It is furnished with a cupboard to contain the books when not in use.

The remains of the early lectern at Peakirk, Northants, are thus described by Mr. Peers in vol. ii. of the *Victoria History* of that county—

> "The lectern is a rare and interesting example of the first half of the 14th cent. The old revolving desk is unfortunately lost, but the wooden stem, composed of eight slender filleted shafts with moulded capital and base, is in fairly good condition, and stands on an original moulded stone base, an octagon set diagonally on a square. Traces of red paint remain on the wood."

The following is a list of old lecterns (excepting those just mentioned in the north chancel walls), arranged under counties:—

Beds.—Leighton Buzzard, wood eagle (14th cent.).

Berks.—Bledlow, wood eagle; East Hendred, wood; Sparsholt, wood eagle (14th cent.).

Bucks.—Cublington (1685); Chilton, stone desk; Eton College, brass; Ivinghoe.

Cambs.—Cambridge, King's College, brass eagle; Isleham, eagle; Leverington, desk.

Chester.—Astbury, wood.

Cornwall.—Phillack, wood eagle.

Devon.—Bigbury, wood eagle; Exeter, St. Thomas, wood; Newton Abbot, brass; Ottery St. Mary, wood eagle; Thurleston.

Dorset.—Lyme Regis, double (17th cent.); Wimborne, brass eagle (1623).

Essex.—Littlebury, wood; Newport, wood.

Glos.—Bristol, St. Mary-le-Port, eagle (1683), removed from cathedral; Chipping Camden, brass (post-Reformation); Gloucester, Cathedral; stone desk; Maisey Hampton (1623), with book chain.

PELICAN LECTERN, EAST LEAKE, NOTTS

Hants.—Middleton, wood eagle; Newchurch, pelican; Southampton, Holy Rood, and St. Michael's; Winchester, wood eagle.

Herts.—St. Albans, St. Stephen, brass eagle; Aldbury, wooden desk; Wheathampstead, wood eagle.

Hunts.—Bury, double wooden desk (13th cent.); Little Gidding, brass eagle; Ramsey, wooden desk (15th cent.).

Kent.—Canterbury Cathedral, brass eagle (16th cent.); Detling, double wooden desk (14th cent.); Lenham, wooden desk; Swanscombe, double wooden lectern.

Lincs.—Croft, brass eagle; Edenham, brass eagle; Epworth, desk; Lincoln Cathedral, brass eagle (1667); Long Sutton, brass eagle; Messingham, wood; Swaton, wooden desk.

Middlesex.—St. Paul's Cathedral, brass eagle.

Mons.—Llantilio Pertholey, desk.

Norfolk.—East Dereham; East Harling, 14th cent. (recently stolen); Norwich, Cathedral, brass pelican (14th cent.), St. Gregory, brass eagle; Oxburgh; Ranworth, wood; Redenhall; Shipdham, desk; South Burlingham, stone; Wiggenhall, eagle.

Northants.—Oundle, brass eagle; Peakirk; Peterborough Cathedral, brass eagle.

Notts.—East Leake, wood pelican; Southwell Minster, brass eagle (from Newstead Priory).

Oxon.—Cropredy, brass eagle; Oxford, Merton College Chapel, brass desk.

Salop.—Wenlock Priory, Prior's Chapel, stone desk (13th cent.).

Somerset.—Brent, East, wooden eagle; Chesterblade, stone desk; Chewton Mendip, wood (17th cent.); Monksilver, wooden eagle; Wedmore, wooden desk; Wells Cathedral, brass eagle (1660), wooden desk; Yeovil, brass desk.

Staffs.—Wednesbury.

Suffolk.—Blythburgh, wooden desk; Bury St. Edmunds, brass; Cavendish, brass eagle; Clare, brass eagle; Hawstead, wooden desk; Hopton-by-Lowestoft; Lavenham; Leverington, wood eagle; Lowestoft, brass eagle.

Surrey.—Croydon, brass eagle; Lingfield, double wooden desk.

Warwicks.—Coventry, Holy Trinity, brass eagle.

Wilts.—East Coulston (17th cent.); Salisbury, St. Martin, brass eagle.

Worcs.—Crowle, stone desk (13th cent.).

Yorks.—Harthill; Kirkheaton, double wooden lectern; Laughton-en-le-Morthen, wood eagle; York, All Saints, St. Crux, Cathedral, brass eagle (1666).

CHAPTER IV

SCREENS AND ROOD-LOFTS

ENGLAND was pre-eminently, above the rest of Western Christendom, the land where the chancel or rood-screen most predominated, and whose surviving examples are far more numerous and beautiful than in other countries. The subject, therefore, demands special consideration. During the later Middle Ages almost every church in England was provided with a screen to separate the chancel or the quire of the clergy from the laity, and in parish churches this screen supported a towering Rood. In a few instances the screen was absent, and the Rood was carried by a simple beam, the rood-beam, but the exceptions were so few that the screen may be considered a necessary part of the church furniture ; even the smallest church now remaining, that at Culbone, has a well-developed chancel screen. At the time of the Reformation the removal of the Rood was ordered, and invariably carried out. Its removal usually also involved the destruction of the rood-loft ; nevertheless the screens were, for the most part, retained, and although through neglect or wanton destruction they have ever since been disappearing, yet many hundreds still exist. In addition to the rood-screens, others, known as *parcloses*, separated chancel aisles, where they were present, from the chancels, and most chapels were also screened.

The earliest screens, of which examples may be seen in the old Basilican churches of Italy, were quite low ; but at a somewhat later period what has been termed by a recent writer "the mystery type" of screen predominated throughout the whole of the Orthodox Church and in all the distinct communions of the Eastern rite. This was the feature which was one of the particular characteristics of the early Church in Britain, so far as the evidence of existing fabrics speaks. Their universal use in every church, however small, was eminently English, and the process of evolution

that brought it about seems to be of Eastern rather than Italian origin, following primitive customs such as prevail in the Armenian, Coptic, and Abyssinian churches.

The sanctuary was screened off by at least one partition from the western or more congregational part of the building. The small archway in the wall at the east end of the nave communicating with the chancel or sacrarium, was doubtless usually closed by a curtain or veil in the simple churches of the earlier Saxon days. Its survival, as recently pointed out by Mr. Aymer Vallance in his able paper on the screens of Kent, is to be noted in the invariable mediæval use in England of the Lenten veil, whereby the high altar and its surroundings were completely shut off by a great curtain or sheet of stained (painted) linen, or other material, during the whole of the forty days. This solemn Lenten veiling was but the reflection of what had once been the more primitive method of mysteriously shrouding the place of the Sacramental Presence from the main body of the church all the year round. A use that had once prevailed unceasingly became relegated to a season of extra solemnity. King Alfred, soon after his triumph over the Danes in 878, ordained the very heavy fine of one hundred and twenty shillings for the offence of tearing down the Lenten veil. A permanent veil must therefore by this date have become obsolete, and as the veil for constant use disappeared, a permanent screen, with a convenient door in the centre, took its place, to prevent undue intrusion into the sanctuary.

As the "mystery" idea of a more or less permanent screen or curtain, secluding the sanctuary from the general worshippers, gradually gave way before the more open view of the Western Church, then so largely prevailing in England, the desire came about to gain a better sight of the chief altar than would be afforded through the small, single archway, already partially blocked at all times (as seems practically certain) by a wooden screen. Hence originated triple chancel arches, or a western chancel wall pierced by openings other than the central one. One of the most interesting of these pierced walls is to be noted in the early Norman village church of Scawton, N.R. Yorks., on the Hambledon Hills, where, on the face towards the nave, are two round-headed recesses (one on each side of the arch), which are pierced at the back by smaller square squints. There are openings of a similar character each side of the small chancel arch in the Hampshire

churches of Ashley and Otterbourne. About a dozen other examples are extant. Opinions differ, but in each of the three cases just named it is our belief, after careful examination, that the openings are later than the arch. In the case of Inworth, Essex, where the arch, with the general chancel construction, is almost certainly pre-Norman, the openings each side of the arch are clearly after-thoughts. Contrariwise, the central and side archways into the early chancel of Pyecombe, Sussex, are all of the same date.

Remains, it is true, of threefold chancel archways occur in a few cases among the earliest of our Saxon churches; but the idea of triple chancel arches of coeval construction, which are just occasionally found of later date, doubtless took their rise from these mere pierced walls. At Westwell, Kent, there is a stone screen, apparently of Edward I.'s time, of good design and execution, consisting of three lofty arches supported by slender shafts. Of this triple arch form there are other but plainer examples at Wool, Dorset, and Welsh Newton, Mons. Other instances of the pierced chancel wall are to be noted at Baulking, Berks., and at Sandridge, Herts. In the latter case, the eastern face of this chancel screen is richly moulded, whilst the western face is plain; Mr. Somers Clarke is probably right in his supposition that ornamental wooden screenwork originally stood against the western face.

Now and again, but very rarely, a parish church followed a not unusual plan of large conventual or minster churches in having a substantial screen wall with a mere central doorway. This form, of 14th-cent. date, may be noted at Eastwell, Leics., where the screen of solid masonry is pierced by a central doorway, which has on each side a traceried, unglazed window. There is a like plan in the church of Stockton, Wilts.

Another noteworthy example of the 14th cent., to which we think the so-often-misused word "unique" can fairly be applied, occurs at Capel-le-Ferne, near Dover. In this case the wall between the nave and chancel contains an open arcade of three small two-centered arches, rising from octagonal shafts. Over the central arch is another opening, which was doubtless constructed to contain the Rood and its attendant figures.

Continuing the brief mention of stone chancel screens, the noteworthy examples of Stebbing and Great Bardfield, both of them in Essex, should not be overlooked. In these instances, the chancel arch has been filled with stone tracery after the fashion of a large

window. The first of these, of beautiful early 14th-cent. design, has tracery supported by two clustered columns and like responds. The mutilated central opening has been restored. The somewhat similar instance at Great Bardfield is of 15th-cent. date, and is now complete ; of the three rood statues, the central portion has been reinstated.

The number of stone chancel screens must at one time have been very considerable. There are many more yet extant than is generally believed, as well as a large variety of old stone parcloses or side screens, as is shown in the subsequent county lists.

A large number of the earlier stone screens disappeared in favour of wooden successors during the 15th cent., when beautiful timber screenwork, well coved at the top, to support wide rood-lofts, became the fashion, and spread from parish to parish. The beautiful stone screen of Stebbing, Essex, showed obvious signs, prior to its restoration, of having been rudely cut away to make room for an elaborate 15th-cent. wooden screen or loft. Evidence is supplied by pre-Reformation churchwarden accounts of two Somersetshire cases in which stone screens were cleared away to make room for their timber successors.

At Tintinhull, in 1451–52, the accounts record the erection of a new rood-loft and rood, on the breastwork of a previous stone screen. But the old rood-loft was of wood, for two oak beams, called "liernes," named as part *de veteri rode lofte*, were sold for 18*d.*, as well as six joists for 4*d.* The carpenter was paid 40*s.* for making the new rood-loft, and 6*s.* 8*d.* for wainscoting for the same. At Yatton, a very splendid rood-loft and screen was completed in 1455–56, in succession, it appears, to one mainly of stone, for the *alere*, or gallery, of the old rood-loft was supported on stone corbels, 12*d.* being paid for their removal. The new rood-screen and loft must have been splendidly carved, gilded, and painted. The carpenter's account alone amounted to £31. Sixty-nine images were set up about the rood-loft ; they cost £3 10*s.* 4*d.*, the setting of them up 4*d.*, and a penny was given as "erneste peny to the ymage maker" when the covenant was made with him. Some of these images were probably placed in small niches on the uprights of the screen. The carpenter's name was Crosse, and it is interesting to note that the wardens expended 2½*d.* on "ale gvyn to Crosse yn certyn tyme's yn hys worke to make hym wel wellede (well willed)." On another occasion Crosse received a pair of

gloves (which cost 4*d.*) as a complimentary fee on finishing a certain portion of his work.

One of the main reasons for the elaboration and strengthening of chancel screens, which had their origin, as has been already noted, from mystical considerations, was that they might serve as supports for great Roods and their lofts.

The appropriateness of placing the figure of the Redeemer, with outstretched arms attached to the cross, within or without the fabric of the church, was recognized at an early date in all parts of Christendom. But in England, at all events, the placing of such a Figure (with or without the usual accompaniments of the Blessed Virgin and the Beloved Disciple on a smaller scale) in an elevated position at the entrance to the chancel was not customary in the pre-Norman church. There is more than one instance in which there was a large Rood over the south or main entrance of a Saxon church. At Breamore, Hants, there is the outline of a life-sized Rood, with SS. Mary and John on the once 10th-cent. external south wall of the church, now covered by a later porch. At Headbourne Worthy, in the same county, is the great sculptured Rood against the west end of the original Saxon church; this sculpture was evidently considered of great sanctity in the 15th cent., when a large western annexe was built up to preserve it from exposure. This annexe was of two stages, the upper one bearing an altar immediately below the Rood.

It seems impossible to decide when the time came in England for placing the great Crucifix in that singularly appropriate place, the entrance to the chancel, so as to rivet the attention of the congregation, or of the casual worshipper, on the Sacrifice of the Virgin-Born. Doubtless it was a use that came in by degrees; there are evidences of its adoption in the 13th cent., and it probably occurred in various instances at an earlier date. In the larger churches, a rood-beam (*trabes crucifixi*) parted off the sanctuary at the end of the stalls, somewhat after the fashion of the far later altar rails, and below it, in some cases, a lighter screen than that at the entrance to the chancel was inserted. An example of this remains at the cathedral church of St. David's. Such an arrangement occurred, at all events occasionally, in earlier times, in comparatively small parish churches; there are obvious traces of two screens, or a screen and a once-used rood-beam beyond it, in the church of Eastling, Kent.

This plan was, however, quite the exception for a parish church, and did not long prevail. In some cases, especially where the chancel arch was low, the rood was affixed to a beam placed over the summit of the arch, with the eastern wall of the nave as the background. This must have been the case in the early Norman church of Frindsbury, Kent. An interesting example of not only a rood-beam but a narrow rood-loft over a low Norman chancel arch survives in the Derbyshire church of Wingerworth. A strong timber construction exists just above the archway, which projects 2 feet from the wall, serving as the floor of a small rood-loft; the front of this woodwork is divided into panels, with floral bosses at the intersections. From the grooves in the front joist it is evident that it was originally protected by a panelled railing. Some forty years ago, when the wall above the loft was plastered, the outlines of the great rood, with the attendant figures that had originally stood there, could be plainly perceived. Restoration has, however, swept away these outlines, and two ugly hatchments now disfigure the wall space.

In not a few cases a curious result followed from the congregation having become so used to roods (sometimes painted, but generally wooden figures) placed against the solid background above the low Norman arches. When, in the 13th and subsequent centuries, in the course of rebuilding or enlarging the chancels, the chancel arch was materially raised after a Gothic or pointed form, it seemed expedient to many to restore the former solid effect of a background to the rood by filling up the arch aperture above the new screen with boarding or with lath and plaster. Hence came about what Mr. Blyth Bond, in his admirable papers on the Devonshire screens, terms (after the analogy of doorways) a screen tympanum. In the first half of the last century many of these tympana or fillings-up remained. Because these tympana in the Reformation days were generally whitewashed over, and adorned with royal arms, black-letter texts, or Renaissance patterns, ignorant "restorers" in the first period of the Gothic revival thought it was one of their first duties to sweep out these tympana, believing them to be intrusions of the second half of the 16th cent. A few valuable examples have been thus cleared out, even during the last decade.

The highly interesting case of Wenhaston, Suffolk, was discussed at such length on its recent discovery that only the briefest

reference need be here made to it. The upper part of the chancel arch was filled up with a whitewashed boarded partition. This was taken down in 1892, and the boards placed in the churchyard. A deluge of rain in the night washed off portions of plaster, exposing various painted figures. Eventually this proved to be a remarkable painting of the Doom, interrupted by the outlines of a great rood, 8 feet high, with the usual figures at the side. The actual wooden figures or images that stood against the framework would be cast down at the Reformation, and texts of Scripture had been inscribed after the whole had been well whitewashed. Unhappily, by perverse taste, this remarkable and fairly well-preserved painting has not been replaced in the rebuilt and poorly designed chancel arch, but has been fixed over a badly lighted gallery at the west end of the church.

The casual records of chancel arch tympana that have disappeared are not infrequent. The filling up the arch of Hayfield church, Derbs., retained the actual painting of the rood and attendant figures down to its destruction in 1818. The tympana of the churches of Bridestowe and Woodbury, Devon, have recently been swept away; one still remains at Raddington, just over the border in Somersetshire, and others at Molland and Parracombe, Devon. At Lockington, Leics., over the 15th-cent. chancel screen, is a great tympanum, with the royal arms (date 1704) on an unusually large scale, and the Commandments, Our Father, and Creed below; it is probably the successor of an earlier tympanum.

In the Essex church of Stondon Massey there are traces of a former boarded partition that extended right up to the roof from the top of the present screen, forming a background to the rood-loft. At the church of Bradwell-juxta-Coggeshall, the tympanum still exists. In this case, as in others in Essex, the plain side is towards the nave, whilst that on which any old ornamental work remains is towards the east. The reason for this is probably that at the Reformation, in order to get a better surface for text painting and royal arms, the boarded tympanum was turned round. This reversion, undoubtedly, took place at Ludham, Norfolk, when the side on which the Rood was painted, after a certain degree of effacement, was turned towards the east, and the arms of Elizabeth, with *Vivat Regina Elizabetha*, were painted on the side towards the people. During a last-century restoration,

a second reversion brought back the old arrangement high up above the screen.

One of the most interesting of these tympana arrangements still surviving is to be seen in the retired village church of Ellingham, Hants. Here the space at the back of the rood-loft over the 15th-cent. screen is filled up with lath and plaster, and now bears the Commandments, Creed, and Our Father, painted in black-letter within renaissance borders; below them are two texts in Bishops' Bible version of like Elizabethan date, and also the royal arms with *C.R.*, 1671, and two texts of the same date as the arms.

At Pytchley, Northants, a rude restoration of 1843 brought about the destruction of the chancel screen, and an elaborate tympanum of spars and plaster above it was pulled down. The latter was a repainted pre-Reformation structure. The framework of this tympanum was secured above the tower arch against the west wall of the nave, where it now remains, embellished with *Fear God*, *Honour the King*, the arms of Charles II., sundry royal badges, and the names of the two churchwardens for 1661.

In Basingstoke church, Hants, the well-painted arms of Elizabeth, with date 1576, in an elaborate frame, now over the tower arch, were formerly on the chancel tympanum. But space is altogether insufficient to continue any further notes on the screen tympanum question, a subject which has hitherto been strangely neglected by the great majority of ecclesiological writers.

Frequent, however, as were the instances of the filling up of the tops of the lofty chancel arches to supply rood backgrounds, it cannot be doubted that the normal condition of things in an English Church, when the days of low chancel arches and of elaborate screens had set in, was to have three figures standing up clear over the screen. As Mr. Vallance so well puts it, in his article in *Memorials of Old Kent*—"Beyond doubt, the preference was for detached figures, the Rood, with its flanking images, reared in majestic isolation, and silhouetted against only the receding perspective of the quire."

This effect was produced in two ways. The figures either stood on a rood-beam above the screen level, or else they rose immediately from the rood-loft on the top of the screen. The former arrangement was by no means infrequent. In several churches there are fragments of substantial beam-ends, usually

sawn off level with the wall masonry, at such an elevation above the screen level as to show that they are the ends of rood-beams. Only two or three instances need be named. At Doddington, Kent, there is a fragment of a carved oak beam of the 13th cent., and at Hawton, Notts., remains of the 15th cent. At Tunstead, Norfolk, there is a fine painted rood-beam, supported by carved spandrels, considerably above the rood-loft. The beam at Potter Heigham, in the same county, is 6 feet above the rood-loft, but in this case the whole space seems to have been filled up tympanum fashion. Another Norfolk example occurs at Sutton. A beam at Minster, in Sheppey, is painted with a 13th-cent. pattern. The screen in Lamarsh church, Essex, is of interest, because of the projections left on the upright posts in order to support the beam.

The most interesting example remains to be noted. At the east end of the nave of the church of Old Shoreham, Sussex, over the Norman archway into the crossing below the central tower, is a massive moulded beam which probably bore a small Rood ; it bears the alternate billet moulding, and we see no reason to doubt that it is of Norman date. If so, it is by far the oldest beam of this description in any English church.

The instances where stone corbels that formerly carried the rood-beam remain are very numerous.

Our remarks throughout this book are chiefly intended to apply to parish churches, and more particularly is this the case in the consideration of rood-screens. Nevertheless, it may be well, in connection with stone screens, to draw attention to some of those remaining in great monastic or minster churches. In such churches the arrangement was different, in that the quires of the clergy were completely shut off by close screens, both at the west and laterally, and these screens were usually of solid masonry. The earliest, or at least the most rudimentary division, of these structural screens between the quire of the monks or canons and the nave of the people took the form of a wall completely dividing the two. This arrangement is to be seen at Blyth, Notts., where it dates from the end of the 12th cent. The wall is here pierced by two doors, one on each side the nave altar, to which it forms a reredos. This wall has been covered by a painting of the Doom, of which traces remain.

Next in simplicity, and of all dates, is the screen formed of a plain wall, 10 to 15 feet in height, pierced by one central or two

lateral doorways, the former at Malmesbury, the latter at Boxgrove, Croyland, and Waltham. This was an occasional Cistercian method. The finest example is Prior d'Estria's beautiful screen at Canterbury ; here his actual quire-screen, pierced by a central doorway, is now concealed by a later addition, but the lateral portions remain unaltered. This screen is 14 feet in height, and is quite plain and solid for about 10 feet, forming a backing for the stalls ; above there is a graceful open arcade of 14th-cent. tracery ; the date of this screen is 1307.

The structural screen more often, however, took the form of a more or less solid mass of masonry of considerable depth, pierced by a central vaulted passage (exceptionally two lateral, as at St. Albans), and supporting a gallery of some size, to which access was obtained by a staircase within the screen. To screens of this form the name *Pulpitum* was applied, and they are sometimes called also *Jubes*, from the first word of the sentence *Jube domine benedicere*, "Sir, give me a blessing," as benedictions were sometimes pronounced from this elevation. As in later dates, and perhaps originally, they supported the organs, they are often known as organ screens. Screens of this form do not occur before the Decorated period, to which date the most beautiful specimens belong. In some of the best examples, as at Southwell and Exeter in this style, in the Arundel screen at Chichester, removed but not destroyed, and in the pleasing example in the little village church of Compton Bassett, Wilts., there is an open arcade in front of the solid part of the screen, furnishing lateral altar recesses on either side of the door, and extending the gallery space above. Of these, the most beautiful is that at Southwell, with its curious skeleton vaulting and exquisite carving, certainly one of the finest ever built in this or any country, outrivalling its sister at Lincoln.

Fine examples of solid screens without the arcade are to be found at Lincoln, of early Decorated style ; and at Wells, later in the same period ; and at York, Howden, Ripon, and Canterbury of Perpendicular date. These are all covered with architectural ornament, either niches and tabernacle work or panelling ; the niches at Canterbury and York retain their statuary, and those at Howden are now filled with exceptionally fine statues of an earlier date, brought from another part of the church. The tabernacle work with which the early screen at Rochester is now covered is entirely modern ; it was originally quite plain.

At least in some cases these solid screens were introduced to strengthen faulty tower arches or piers; it was certainly so at Darlington and Wells, and at Chichester the removal of the screen probably hastened the fall of the centre tower.

Solid lateral screens like those at Canterbury were not commonly employed except by the Cistercians and Gilbertines, but they are found at Milton; while at St. Albans and Rochester the arches between the quire and its aisles are completely built up. In the arches of the apse at Norwich there are low screens of stone, which formed a back for the original stalls of the clergy.

Open-work screens are far more common than solid ones, and in parish churches they were almost invariably employed. Though they were deprived of their roods at the Reformation, their actual destruction was not demanded, and more than a thousand still exist. They occur chiefly as chancel screens, but there are many parcloses. Open parcloses are found in several of the great churches where the quire screens are of stone. Though the wooden screens differed much in design, yet the general arrangement was the same, namely, a base, solid and generally divided into panels by uprights or buttresses, supporting a stage of open-work divided into compartments by shafts or mullions, with tracery in the heads of the divisions, and completed by a more or less enriched beam or cornice. The centre division, in rood-screens, formed the entrance to the chancel, and was closed below by doors which completed the base. The lower stage was often, especially in East Anglia and Devon, enriched by paintings, for the most part representations of single figures of saints, prophets, and doctors; these screens are indicated in the lists by an asterisk. Apart from the pictures, the whole screen was frequently, if not usually, enriched with colour, traces of which are preserved in a large number of examples.

The vast majority of existing screens belong to the Perpendicular period, but examples of the earlier styles are to be found. The earliest remaining is the wooden railing above the chancel arch at Compton, Surrey, of late Norman date. Of the Early English style, examples occur at Kirkstead, Lincs.; Thurcaston, Leics.; and Stanton Harcourt, Oxon. They are all of similar design—a rude solid base and a row of light open arches, supported by circular shafts with capitals and bases, carrying a plain beam. A very beautiful early Decorated screen is that at Northfleet, Kent. Later instances of the period are numerous. Good examples may be

seen at Cropredy, Oxon.; Edingthorpe, Merton, and Santon Downham, Suffolk; Caversham and Deddington, Oxon.; and Beeby, Leics. Of Perpendicular screenwork, numerous beautiful examples are to be found in almost every county; they are sometimes plain, but generally enriched with buttresses, pinnacles, niches, and crockets, and their beams are elaborately carved with foliage, in which the vine has a prominent place.

The screens of the Eastern and Central counties are generally the more refined and delicate in workmanship, those of the West the bolder and larger; in Devon they often extend unbroken the full width of nave and aisles. A western peculiarity is that the open stage is treated as a continuous range of windows, generally of four lights each, as at Dartmouth and Berry Pomeroy; whereas, in the rest of England each light is treated as a separate composition. In East Anglia the use of a double plane of tracery gives an effect of peculiar richness.

Screens continued to be constructed after the Reformation, and various post-Reformation screens are included in the following lists. The most interesting are at Staindrop, Sedgefield, and Brancepeth, all in Durham—a county peculiarly rich in post-Reformation woodwork, where Gothic forms are used—and at Cartmel. The screen at the last-named is Renaissance in character, and is one of the most beautiful examples of wood carving in England It is double throughout, and is returned north and south to form a backing and a continuous canopy for the stalls; it also carries a loft or gallery. Other vigorous if rude screens of Renaissance detail are those of St. John's, Leeds, and at Abbey Dore.

Rood-screens frequently carried a narrow gallery, the rood-loft, which has in the large majority of cases perished, the stair by which it was approached being usually the only evidence of its former existence. There were three ways in which the loft was supported. In the first a stout beam was placed parallel to the top bar of the screen, and about 2 feet in advance of it. On these two beams a floor rested, and the gallery was protected front and back by panelling. A very fine example exists at Flamborough, and another at Hubberholme, a retired village a few miles from Skipton.

In the second method the screen supported a deep cove, as at Ludlow, or a semi-vault, as at Berry Pomeroy, both front and back,

and the expanded top thus formed carried the gallery. It is in these cases that the loft has been most frequently preserved, probably because its removal could not be effected without injury to the screen. Most of the surviving examples are in the county of Devon.

The least frequently adopted method of supporting the loft was by means of two parallel screens, from 2 to 3 feet apart, the space between them being roofed in by planks, which formed a floor to the rood-loft; the screen at Edington, Wilts., is of this kind.

The Roods themselves were so completely destroyed that not one English example remains *in situ*, and probably not one in existence, but at Cullompton the carved Calvary on which the cross stood has been preserved. It has been carved out of the butts of two oak trees, and is carved to represent rocks, with skulls and cross thighbones and shoulder-blades resting upon them.

The Welsh churches are not included in this volume, but an exception must here be made in favour of the church of Mochdre, Montgomeryshire, where the old rood figures of our Lord and the Blessed Virgin were found on the top of the wall-plate during a restoration in 1867. The figures are now in the Powysland Museum.

The following is a description of them, taken from a paper by Archdeacon Thomas on "Montgomeryshire Screens and Rood-lofts" (*Archæologia Cambrensis*, Sixth Series, vol. iii. p. 96), where they will be found illustrated:—

"The cross to which the figure of our Lord was attached is gone, and the figure itself is somewhat mutilated and decayed. The height of the figure is 19 inches; the arms and feet are gone. The head, with its crown of thorns, is bent forward; the hair full, the brow deeply furrowed, and an expression of pain rests upon the face. The carving is roughly executed, but the general effect is expressive and sad. The figure of the Virgin is 1 foot $3\frac{1}{2}$ inches high, and stands on a pedestal $1\frac{1}{2}$ inch. She is represented in a long, flowing robe, with a long veil falling down her back, and a cloak gathered round the shoulders. She appears to have worn a crown, but the wood is much worm-eaten and decayed, and the hands and nose are gone. The whole shows remains of colouring in white, gold, and vermilion."

As to the use of the parish rood-screen, it has been confidently asserted, and is even now frequently repeated, that the chief use of the loft over the screen was to supply a place from which the

ROOD SCREEN AND PULPIT, HARBERTON, DEVON

Gospel might be read. This mistake arose by confusing the ordinary screen with the *pulpitum* of a quire proper. It must always, however, be remembered that the rood-loft, although it was doubtless suggested by the *pulpitum* and served some of its uses, was a distinct arrangement. Broadly speaking, the common English use of a rood-loft (in addition to giving ready access to the figures, and for purposes of lighting and garnishing) was that of a music gallery. The more the matter is studied by searches in early churchwarden accounts and in mediæval wills, the more thoroughly does this statement become substantiated as the main purpose.

One emphatic and common-sense argument against the Gospel-reading theory is that the stairways contained in the walls leading to the rood-loft are, as a rule, so narrow and rough as to make it almost an impossibility for any one clad in comely church vestments to make the ascent. There are, perhaps, only some three or four cases in the whole of England in which the stairway to the loft of a parish church is of sufficient size to permit the decent ascent of a vested priest, and in each of such cases there seems to have been a special reason for its width apart from any consideration pertaining to the loft itself. At Minehead, Somerset, the very wide and largely windowed staircase which gives access to the loft was of such a size to permit of it serving as a lighted beacon for ships seeking the harbour. Again at Wrotham, Kent, where the stairway measures 30 inches from the newel to the wall, the steps are continued to give easy access, after a curious fashion, to the roofs on both sides of the nave.

The study of the rood-loft stairways all over the country shows that they are in many cases remarkably worn ; and this to such an extent that it is by no means uncommon to find them recapped. At Horning, Norfolk, they are actually recapped with thin slabs of Purbeck marble. This circumstance proves that the lofts were in much more general and frequent use than would be the case if their main function had been to supply a place from which the Gospel might be read at High Mass.

The instances that occur, which appear at first sight to favour the Gospel-reading idea, can all, we think, be shown to refer to minster, conventual, or collegiate churches, where the loft took the form of the old *pulpitum*. An Edward VI. inventory of the church at Wingham, Kent, records particulars of a dispute

concerning the ownership of a silver-gilt processional cross. A reference is made as to the clerk returning with the cross in his hand on the Feast of Corpus Christi, four years before, "when the priest had read the Gospel in the rood-loft." But Wingham was no ordinary parish church ; it was a collegiate establishment of a rector and six canons with full quire offices.

In Fox's *Acts and Monuments* a very singular story is told as to the loft of another Kentish church. In the reign of Queen Mary an officious local justice, who had a spite against the rector of Smarden, bored holes in the panelling of the rood-loft of that church in order that he might therefrom, unobserved by the parish priest and others, command a view of the congregation in the nave, with a view to the future punishing of any one who comported himself irreverently during Mass. The logic of this case, as Mr. Vallance points out, is inconsistent with any common use of the loft by the priest at Mass time, for the rector and the justice were admittedly on bad terms with each other.

Another of the numerous arguments against the regular ceremonial use of these lofts is that in at least two cases, one at Winchester and one in Kent, the old entrance to the rood-loft was on the outside of the church.

It is true, however, that these lofts were in a few instances used for a far more definite religious purpose than the mere reading of the Gospel. It is an undoubted fact that now and again there was an actual altar and occasional Celebrations within the loft at the very foot of the Rood. In such cases there was probably some small convenience for the vesting of the celebrant after he had gained this elevated position.

In Pugin's *Glossary*, the case of the church of St. Morrice, Vienne, is cited, where the parochial altar was in the centre of the rood-loft. From the traces that yet remain in England, it seems that such a position was commoner in the smaller churches of England than on the Continent. Particularly interesting evidences of the rood-loft altar are to be noted at the church of Little Hereford, Herefords. In that instance the nave is divided from the chancel by a very thick wall, pierced by a small pointed chancel arch without impost. Under it, in the thickness of the wall, a door opens on to the steps that led to the former rood-loft. Above the chancel arch is a lofty, pointed recess with a projecting sill ; at the south end of this sill is a piscina niche in good

preservation. The level of the loft altar can still be traced on the wall by a slightly projecting ledge, and a little above this altar-sill is another ledge, which seems to have served for lights. Rood-loft piscinas, which may fairly be taken as evidence of the former presence of altars in that position, may also be seen at Maxey, Northants; Burghill and Wigmore, Herefords.; Bilton, Chesterford, and Church Lawford, Warwicks.; Horningsea, Cambs.; Great Hallingbury, Essex; Eastbourne and New Shoreham, Sussex; and Oddington, Oxon. There are traces of the rood-altar slab at Dallingworth, Glos.; and there are also remains which seem to betoken the former presence of an altar in like positions in at least half a dozen other instances.

These examples all occur in connection with parish churches of our villages; but it is also well known that there is proof of several of our cathedral or minster churches having altars on the *pulpitum* in like elevated positions. In the case of the cathedral church of Lichfield, an interesting application was made about the close of the 15th cent. for a dispensation to move an altar of some celebrity from off the loft to the ground floor, because there was some danger of a fall for both celebrant and worshippers if old and infirm.

The endowment of a rood-loft altar in the parish church of Grantham is recorded on the Patent Roll of 1349. The entry records a covenant made by the abbot of Vaudey to pay £4 yearly, in three equal portions, to three perpetual secular chaplains to say mass daily, at different hours and altars, for the souls of two rich wool-staplers, benefactors of the abbey, in Grantham church. The first of these refers to John Moine and his successors, who were to celebrate at the altar *in solario*, that is the rood-loft gallery, before the great Rood in the midst of the church, after the first stroke of the bell called "day belle," which seems to have been rung at 4 a.m.

The lofts of the parish churches at Newark, Notts., Lullingstone, Kent, Dunster, Somerset, and few others, have wide projections about the centre. These projections are generally supposed to have been to provide extra space for an organ. It is, however, quite possible that they were supplied for a diminutive altar, particularly as in several cases where there is distinct evidence of the presence of a loft organ, as at Hartland, Devon, no kind of a projection is to be found.

Mr. Micklethwaite, whom we have already quoted, says of these rood-lofts that "certain parts of the services were sung there, and it was occupied by the minstrels, vocal and instrumental, whom it was the custom for well-to-do parishes to hire to sing the service on High Days. These minstrels sang pricksong, whereas the custom of the older Collegiate churches was to use only plain-song in quire." Of St. Mary's church, Sandwich, in the 15th cent., "we know," writes Canon Scott Robertson, "that organs were placed in the rood-loft, and the parish paid various sums to musical priests for playing these organs." The parish churches of Louth, Lincoln, and St. Laurence, Reading, may also be mentioned as yielding definite evidence of organs in the rood-loft.

The last set of pre-Reformation churchwardens' accounts that have been printed are those of St. Mary-at-Hill, City of London, which are of the greatest value, and have been ably edited by Mr. Littlehales. These accounts for 1496–97 contain many details as to the cost of removing the old rood-loft, and the erection and beautifying of its successor. The entries for painting and carving the new figures on the loft, and for mending the old Rood, which was re-used, are of particular interest—

"*Item*, to Sir John Plomer for makying of the fygyrres of the Roode. xxd.

"*Item*, to the karvare for makying of iij dyadems, and of oon of the Evangelystes, and for mendyng the Roode, the Crosse, the Mary and John, the Crown of Thorn, with all odyr fawtes. Summa xs.

"*Item*, paid to undirwood for payntyng and gylding of the Roode, the Crosse, Mary and John, the iiij Evangelistes and iij dyadems; with the ij nobillas that I owe to hym in monye. Summa vli.

"Summa vli xjs. xd."

The carpenter and his man, for ten days' labour, received 6*s.* 8*d.* The blacksmith was paid 12*s.* 4*d.* for 24 pounds of new iron to lengthen the stay-bar of the rood that passed from wall to wall, for 20 pounds of new iron for four other stays, for 44 pounds of iron for the long bolt that came down from the roof, and for staples and spikes to fasten it to the roof. There was also a payment of 2*d.* "for ij hookes for the lentyn cloth byfor the Roode." Underwood, the painter, received 6*s.* 8*d.* for a reward, in addition to his covenant for £5.

The accounts for the year 1501–2 contain mention of the

expenditure of a small sum "For makying of a lectorne in the Roodloft." There is no positive evidence that the lectern on this particular rood-loft was made for the accommodation of the organist, or conductor of the music, but such a conclusion from analogy seems fairly obvious. It is also almost certain that the organ-blower, to whom there is such frequent reference throughout the century in these old accounts, was also stationed on the rood-loft. His usual fee was 2*d.* a week, and, for the most part, it was only on Sundays and festivals that the organ was in use. The sum of 12*d.* was paid yearly to the organ-maker for the supervision of the instrument.

At the church of St. Stephen, Walbrook, City of London, an inventory of the reign of Edward IV., after mentioning that there was on the rood-loft, in addition to the rood and subsidiary images, a relic-chest containing many relics, adds—

"Also in the same rode lofte is a payre orgons and a lyd over the keys with lok and kye, of Borton Wyvis gifte, grocer. Also a stondying lecterne for to ley on a boke to pleye by. Also a stole to sit on whan he pleythe on the orgons."

The parish accounts of St. Petrock's, Exeter, for 1472–73, contain—

"Item, To Walter Abraham for making a seat in the Rodelofte when playing on the orgonys, vij*s.*"

Space prohibits the quoting of more than one other evidence of the musical use of these lofts, though much more could be adduced.

Marten, who lived at the time of the Reformation, in his graphic description of the exact state of the fine church of Long Melford, Suffolk, says :—

"There was a fair rood-loft, with the rood, Mary and John on every side, with a fair pair of organs standing thereby, which loft extended the breadth of the church; and on good Friday a priest then standing by the rood sang the Passion; the side whereof towards the body of the church, in twelve partitions in board, was fairly painted with images of the twelve Apostles."

The singing of the Passion from the loft on Palm Sunday seems also to be implied from an entry in the accounts of St. Laurence's, Reading.

Attention is sometimes drawn to the many instances, up and down the country (about thirty all told), in which the lower panels of the screens have been pierced with small openings. Examples occur, *inter alia*, at Mautby, Norfolk; Handborough, Stanton Harcourt, and South Leigh, Oxon.; Guilden Morden, Cambs.; Orsett, Bradwell, and Shalford, Essex; Hessett and Santon Downham, Suffolk; Hawton and Wysall, Notts.; Burton, Bury, Bignor, and Rye, Sussex; and Winteringham, E. R. Yorks. Many of these little apertures—for in several instances there are from three or four to a dozen of such holes in the panels of a single screen—have been cut through with care, and sometimes assume the form of a small quatrefoil, or of a Latin or Greek cross. In other instances the holes are of quite a rough description. They vary in size from 8 inches to 2 inches in length, and from 2½ inches to 1 inch in breadth. For the most part, where the old levels have been preserved, they are about the height of the face of an adult kneeling on the western side. The opinion has been widely expressed that these holes were cut for the convenience of the penitent confessing to the priest seated within the screen. That the chancel screen was the usual place for hearing confessions in the pre-Reformation Church of England may be taken as an accepted fact; but it would certainly be wise to withhold any general judgment as to the use of these apertures, which were apparently an after-thought subsequent to the erection of the screen. The most that can be safely said as to their confessional purpose is that this may just possibly have been their use in certain cases. In other cases it is quite impossible.

Holes of this kind, for whatever purpose, could not possibly have been of general use. In one of the most populous and thriving parts of mediæval England—namely, East Anglia—where glorious rood-screens abounded more than anywhere else, the lower panels were, as a rule, enriched with noble paintings of the saints on costly diapered backgrounds. In Norfolk alone there are extant at the present day above eighty of these panel-painted screens in a more or less perfect condition. The same was true of a large proportion of the beautiful screens of Devonshire.

The juxtaposition of these holes makes it impossible that, in cases where there are two or three, or more, they could have been used by several penitents at the same time. If they were for confession, we might naturally expect a single hole in a panel on the

south side, or one, at most, on each side. Then, again, it must be remembered that in the large majority of cases there were return-stalls against the further side of the screen facing the east, and their position would be most singularly awkward for a priest listening to a penitent. In fact, if those who favour the confessional theory would but try on the chancel side to test what possible kind of position the priest would have to assume to bring his ear near to the aperture, we believe that little more would be said on the subject.

If, however, the holes were not made for the purpose of breathing confessions through them—and, surely, the average priest would have been able to hear the penitent just as well over the rail of the screen a few inches above these holes—whatever could have been their object? At all events, a better surmise is that they may have been made to enable kneeling people to see the altars beyond, and more particularly the elevation of the Host; whilst the lower openings would serve for children. This would account for such piercings being frequently found in side screens before chapel altars, as well as in the main rood-screen. When the taste and fashion for elaborating not only rood-screens on a more substantial basis, but also the parclose screens that shut off the side altars, in the 15th cent., came about, many a worshipper who had been in the habit of kneeling during Mass at the east end of the nave or of the aisles, would find his view of the altar cut off by substantial panelling, unless he was able to take up a position almost exactly in the centre. It is easy to imagine that in many of these cases the worshipper would be anxious to obtain an uninterrupted view, as aforetime, and might therefore obtain sanction to have these small openings made. We do not venture to dogmatize on this matter, but merely to present the view that these openings were far more probably of a hagioscope than confessional character.

County Lists of Screens

The counties which are most celebrated for the number, excellence, and variety of their screens are Devonshire, Lincolnshire, Norfolk, Somerset, and Suffolk. In the second class may be placed Bedfordshire, Cambridgeshire, Derbyshire, Essex, Kent, Northamptonshire, and Oxfordshire. There is practically nothing

to record about old screenwork in Cumberland, Northumberland, and Westmoreland, save the grand example of a *pulpitum* at Hexham.

In the following lists (for which no completeness or absolute accuracy are claimed), arranged under counties, the screens are to be taken as probably 15th cent. or early 16th cent., unless another century is specified.

† implies that there is a rood-loft, or at least a rood-loft floor.

* implies panels with painted figures.

(p.) implies parclose, or some form of screenwork other than chancel screen.

Bedfordshire

There is an open stone screen of 15th-cent. date at Blunham dividing the chancel from the south chapel.

The wooden screenwork of the county is of more than usual interest and extent. Felmersham has, alas! of recent years lost its rood-loft. The screen which used to bear the loft is in the eastern arch of the central tower, and the loft was for some time transformed into a ringing stage. This screen, which is richly painted, is *c.* 1500, and bears an inscription showing that it was erected by Richard and Annete King. Tilbrook (recently transferred to the county of Huntingdon) is another example of a richly painted screen that retains its rood-loft. Pertenhall is a fine instance of a richly traceried screen, which retains much of its original painting and gilding. Portions of a former beautifully painted rood-screen, with saints on panels, are now fixed against the north and south walls of the tower. The lower part of the old rood-screen of Marston Mortaine has painted panels of saints. Two old figure panels of the former screen hang in the church of Kempston. Oakley has remains of a once finely painted screen, and the lower panels with figure paintings are also extant of the screen of Roxton. The lower stage of the old rood-screen of Little Barford is decorated with red and white roses.

The rood-screens of Gravenhurst and Potsgrove are of 14th-cent. date. The rest of the screenwork of the county, including several well-carved parclose screens at Luton, Cople, Shillington, etc., are of the second half of the 15th or early 16th-cent. date.

The rood-screen at Higham Gobion, described by Parker in 1848, disappeared during the "restoration" of 1880.

Little Barford, Bedford St. Paul's, Bolnhurst, Carlton (part), Clifton * (parts), Cople (p.), Dean (and p.), Dunstable, Eaton Socon (p.), Elstow (fragment), Felmersham †, Gravenhurst (14th), Harrold, Houghton Conquest (p.), Kempston * (parts), Langford, Leighton Buzzard (p.), Luton (p.), Marston Mortaine * (base and p.), Milton Ernest (p.), Oakley * (parts), Odell, Pertenhall †, Potsgrove (14th), Roxton * (parts), Sharnbrook (p.), Shillington (p.), Stagsden (part), Stevington (part), Swineshead, Tempsford, Tilbrook * † (restored), Wootton (restored).

Berkshire

has an interesting piece of screenwork, *c.* 1360, across the entrance to the south transept of the church of Sparsholt; it consists of a series of slight banded shafts supporting cinquefoil-headed arches, and is illustrated in Parker's *Glossary*. At East Hendred a canopied screen sustains the floor of a rood-loft.

In Parker's *Ecclesiastical Topography* (1848), it is stated under Drayton that "the rood-loft, with its groining and painting, is nearly perfect on both sides, but has a modern front and is used as a gallery;" we suppose it disappeared when the chancel was rebuilt in 1872.

West Challow, Chilton, Little Coxwell, Fyfield (base), Garford (restored), Hagbourne, Hanney, Harwell, East Hendred †, Longworth (Carolean), Ruscombe, Sparsholt (p., 14th), Sutton Courtney, Warfield (p.).

Buckinghamshire

The most interesting piece of screenwork in this county is the finely carved 14th-cent. coped screen at North Crawley. It is divided into sixteen compartments, and the panels at the base are well painted with scroll-bearing saints in good condition. At Monks Risborough nine of the twelve panels of the base of the old screen bear painted figures intended for the Prophets. The present paintings are of rather coarse execution and quaint costume, and were perhaps retouched during the Laudian period. Hillesden is a good example of a later rood-loft.

Aldworth (two fragments), Ashendon, Astwood, Aylesbury *, Bow Brickhill, Burnham (part), Chilton * (p., 14th), North Crawley * †, Cuddington, Edlesborough, Haddenham (now under tower), Hillesden †, Ilmer, Langley Marsh, Maids' Moreton, Marston, Monks Risborough *, Olney, Stoke Hammond, Wendover (14th), Weston Turville (remains, 14th), Wing (p.), High Wycombe.

Cambridgeshire

The exceptionally fine church of Bottisham is a noble example of a parish church of early 14th-cent. work. There is very little that is not "Decorated" about it; but there is a stone rood-screen of 15th-cent. date; it consists of three arches, with pierced quatrefoils in the spandrels; the east end of both aisles have Decorated parcloses of richly carved oak. At Harlton there is another 15th-cent. stone rood-screen, very plain, with newel staircase.

Cambridgeshire is very rich in wooden screenwork, though some of the examples are a good deal mutilated. The 14th-cent. rood-loft remains in fine condition at Guilden Morden; on the lower panels are painted saints. There are also painted panels at Cherry Hinton. The coved base of the rood-loft remains at Over. The rood-screen at Chippenham is a good one of the second half of the 14th cent. To the same century belong the screens of Cheveley, Foulmire, Gamlingay, and three or four others. The screen of Balsham is of the year 1401, and that of Burwell 1464; the remainder are chiefly about the close of the 15th cent.

Stone.—Bottisham, Ely (p.), Harlton.

Wood.—Balsham, Barton, Bassingbourne, Bourne, Burwell, Caldecote; Cambridge, St. Andrew, St. Botolph, King's College (post-Reformation); Chatteris, Cherry Hinton *, Cheveley (14th), Chippenham (14th), Comberton, Coton, Doddington, Dry Drayton, Ely, Foulmire (14th), Foxton, Gamlingay (14th), Gransden, Guilden Morden * † (14th), Haddenham, Haslingfield (14th), Hauxton (used in pulpit), Horningsea, Ickleton, Impington, Kenneth (14th), Kirtling (14th), Litlington, Littleport, Lolworth, Meldreth, Oakington *, Over †, Sawston (p.), Great Shelford (scr. and p.), Little Shelford (remains), Snailwell, Soham, Stow-with-Quy, Stretham, Teversham, Triplow (14th), Trumpington (restored), West Wickham, Whaddon, Whittlesea, Whittlesford (p.), Wilbarton, Willingham, Wood Ditton.

Cheshire

has, perhaps, suffered more severely than any other county from church rebuilding, and the most destructive forms of so-called "restoration." It had but little screenwork left within its bounds, and in two cases where we saw and noted highly interesting old screenwork in the "sixties," these remains have recently been "removed"—to use the euphuism employed by a careful guide-

writer of 1906. These two unhappy removals occurred in the churches of Bunbury and Daresbury. In the former case the parcloses of the Calveley and Spurston chapels and the highly interesting painted panels have disappeared; in the latter, the remains of a rood-loft and an excellent carved screen have also vanished. Sir Stephen Glynne mentions a fine old rood-screen at Runcorn, but it perished with the church in 1848.

At Astbury, there is a beautiful screen, *c.* 1500, with coved top and rood-loft; there are scale drawings of it in the *Sketch-book of the Architectural Association* (v. 3rd series). There is another good screen at Mobberley, with part of the rood-loft. The late screenwork of Northenden is curious and good of its kind; the 1st and 10th verses of Psalm li. are inscribed. This was the rood-screen of the old church, and is in the south chapel of its successor. At Nantwich a dwarf screen of stone is ingeniously constructed to form part of the same composition as the stone pulpit.

At Malpas, the early 16th-cent. screen of the south or Egerton chapel is inscribed: "Pray good people for the prosperous estate of Sir Randulph Brereton, Knyght Baronet, of thys werke edificatour wyth his wyfe Dame Helenour, and after thys lyfe transitorie to obteyne eternal felicite. Amen. Amen." The north or Cholmondeley chapel is also enclosed; the screen bears a Latin inscription asking prayers for the good estate of Richard Cholmondeley and Elizabeth his wife, the donors of the screen, 1510.

Astbury †, Cheadle (p.), Malpas (p.), Mobberley †, Northenden, Siddington, Wilmslow (restored), Woodchurch.

Cornwall

There is not a single old church in the north-east of Cornwall, and hardly one in the whole county, where the traces of a 15th-cent. rood-loft are not fairly perceptible; though it is, alas! in a very small minority that the actual screens, or portions of them, still remain. The ground-plan of a 15th-cent. Cornish church with double aisles usually has a projecting turret for the rood-loft stairs in the north wall. These stairs, with a lower and upper door, often remain, and the low doorways through the north and south arcades show how access could readily be obtained across the screen of the north aisle to the rood-loft, and thence to the like screen of the

south aisle. This can be easily realized by noting the restored screens of the beautiful church of St. Kew, with which is incorporated some of the original work. The arrangement in use of the rood-loft can be wonderfully realized in the admirably restored screen of Blisland. There are considerable remains of the chancel-screen at St. Minver, which was unfortunately removed in 1837 to the tower arch at the west end and repainted after an unhappy fashion. The design of the carving in the base is exceptional and remarkably effective, and is evidently done by the same hand that furnished the screens for St. Kew. At the west end of the north aisle of the church at St. Breward is a piece of screenwork which may have been part of the rood-screen. The out-of-the-way church of Laneast has a good deal of the old screen across the chancel and the south aisle still remaining.

In other parts of the county, screen fragments can be detected by the ardent ecclesiologist. Thus, there is a piece of the cornice of the old rood-screen worked into a pew in the south aisle of Talland church, whilst at South Tetherwin the pulpit and desk are made out of screen fragments.

A little of the saint-painting on screen panels, once so common, survives, as on the fine screens of Lanreath. At Gunwalloe, a grievously drastic restoration of 1860–70 has left four painted panels of the Evangelists from the old rood-screen, which have been ridiculously affixed to the north and south doors. There are also some painted portions left at Poundstock.

The chancel-screen of Probus church is a curious composition, formed in 1691 out of portions of the old rood-screen and bench ends. It bears the following inscription :—"Jesus, hear us, Thy people, & send us grace & good for ever."

Alternan, Blisland † (chiefly modern), St. Breward (portion), Budock *, St. Buryan (portions), Camborne, St. Columb Major, Cothele (domestic chapel), Crantock (new, but old fragments), Davidstow * (p.), St. Enodoc (base), Duloc (p.), St. Germans (portions), Gunwalloe *, St. Ives, Kilkhampton, St. Kew (restored), Laneast, Lanreath *, Launcells *, St. Levan (restored), St. Martin-by-Looe (p., Jacobean), Mawgan-in-Pyder, Mawnan (portion), St. Mellion (base), St. Michael's Mount, St. Minver, Morwenstow, Mullion (portions), Mylor *, South Petherwin (portions), Poundstock * (portion), Probus, Quethiock (remains), St. Ruan Major, Sancreed (portions), Talland (portion, and p. Jacobean), Tintagel, Tywardreth, St. Winnow.

Derbyshire

There is a good deal of interest pertaining to the remains of screenwork in this county.

At Ilkeston a remarkable stone screen divides the chancel from the nave ; it consists of five cinquefoiled arched compartments, with pierced quartrefoils in the spandrels, and grey marble shafts with moulded capitals and bases ; the whole rests upon a low stone wall or base. This screen has undergone much repair at different times, but it probably dates from the beginning of the 14th cent. There is a handsome low stone screen under the chancel arch of Chelmorton church, which is also 14th cent. ; it probably carried an upper screen of wood. Fragments of stone screens, all of the same century, are to be seen at Darley, Monksdale (Tideswell), and Allestree. There is also a 15th-cent. stone screen, or parclose, in the south aisle of Darley church. The stone screens at the east end of the chancels at Tideswell and Sawley have been mentioned under reredoses.

Wingerworth, the singular instance of a rood-loft over a low Norman chancel-arch, has been already mentioned in the general remarks. The rood-screen of Ashover is a good example of late Perpendicular carving. It bears the impaled arms of Babington and Fitzherbert. Chesterfield church contains much interesting screenwork. The boldly carved rood-screen, with angels bearing the symbols of the Passion, was removed to the chapel of the north transept during a restoration of 1843. At the same time the beautiful and elaborate screenwork round the "Fuljambe quire" was taken down, and its main portions, rich in heraldry, turned into a reredos. There is another screen in the south transept, fencing it off from the Fuljambe and Colton chapels ; it is a good specimen of late Perpendicular work, the upper portion branching out into a wide coved cornice. The screen of the old chapel of Brackenfield bears the arms of Willoughby and Beck. There is a fine piece of screenwork in Bakewell church dividing the Vernon chapel from the remainder of the south transept. The beautiful screen of Fenny Bentley, expanded so as to form a rood-loft, underwent a good deal of restoration in 1850. The fine rood-screen of Elvaston originally had the jambs of the doorway prolonged into the sides of stalls facing the east ; but this interesting feature has been cleared away, and the screen

otherwise spoilt during a recent extravagant "restoration." Crich church was subjected to a most disastrous restoration in 1861; the ejected rood-screen was given shelter at St. Peter's, Derby. The handsome screen of dark oak, *c.* 1500, in Ockbrook church, came from Wigston Hospital, Leicester, and was put in its present position in 1810; unfortunately it was reversed, and the best carving now faces the east.

Derbyshire screens suffered severely in the 19th cent. At Hayfield chapel there was a substantial rood-loft with a painting of the Rood, with St. Mary and St. John, as we know from a sketch taken of it shortly before the whole building was demolished in 1815. The rood-screen of Spondon was cleared out in 1826. Sad havoc was made of the Kirk Langley ancient woodwork in 1839, when the rood-screen and two parcloses were taken to pieces. The screen and rood-loft at Staveley were swept away about 1850, "to give more light." The massive rood-screen of Sawley church still remains, but two beautiful 14th-cent. parclose screens were destroyed in 1838. In quite recent years a most disastrous mistake was made at the church of Fenny Bentley, when the highly interesting parclose screen erected round a chantry altar in 1512, in the south-east angle of the nave, was ejected.

The county also possesses some interesting screenwork of post-Reformation date. Risley chapel, erected in 1593, has a substantial curious chancel screen, ornamented with cherubs' heads. The south aisle of Wilne church was prolonged eastward in 1672 to form a memorial chapel to Sir John Willoughby. Across the archway is a heavy wooden screen with gates bearing the arms of Willoughby and Hawe, and dated 1624. It is a marvellous production of thoroughly degraded Renaissance. Amid the elaborate carvings may be noticed centaurs, satyrs, Hercules with his club, and a Roman lictor with fasces and axe, all mixed up with drums, cannons, and muskets! Foremark church, consecrated by Bishop Hacket in 1662, has a high oak chancel screen of singular design; four sheets of glass are let into as many large openings.*

Stone.—Allestree (fragment), Chelmorton, Darley (part), Ilkeston, Monksdale (part), all 14th.

* The following are the references to screenwork in Cox's *Derbyshire Churches*: i. 20, 137–141, 279, 350, 453; ii. 42, 84, 169, 211, 296, 309, 465; iii. 60, 218, 301, 309, 405, 445; iv. 63, 200, 208, 262, 272, 296, 373, 390, 411.

Wood.—Ashbourne (p.), Ashover, Bakewell (p.), Brackenfield, Breadsall (portions), Chaddesden (restored), Chesterfield (and p.), Church Broughton (parts in reredos), Dale (old infirmary chapel of abbey), Derby, St. Peter's (from Crich), Elvaston, Fenny Bentley †, Foremark (17th), Haddon chapel (17th), Kirk Langley (remains), Melbourne (remains), Muggington (p.), Norbury (remains), Ockbrook, Risley (17th), Wilne (and 17th p.), Wingerworth †.

Devonshire

is the premier county of England for ecclesiastical screenwork. Notwithstanding the ignorant and wanton destruction of screens within the last half century, there are still nearly two hundred churches where old screenwork is to be found.

To the subject of the screens of this county Mr. F. B. Bond has given the closest attention; for the revision of the list of these screens we are much indebted to his admirable and profusely illustrated papers in vols. xxxiii. and xxxiv. (1902–3) of the reports of the *Devonshire Association.*

In addition to screens and fragments now extant, Mr. Bond has compiled a list of seventy-six screens which have been removed, with the date of their removal or destruction. The great majority of these instances of vandalism or of absurd bigotry occurred in the 19th cent., the last instance (Moreton Hampstead) being as late as 1897. The year 1869 was singularly disastrous to the beautiful work with which our forefathers had adorned their sanctuaries. In that one twelvemonth, singularly fine wood screens were destroyed at the churches of Churston Ferrers, Alvington West, and Bridestone.

As a rule, in Devonshire as elsewhere, the rood-lofts were pulled down at the time when the Roods were destroyed in the 16th cent. There are only two of these old lofts remaining *in situ*, namely, at Atherington and Marwood. In the former case the richly carved early 16th-cent. screen right across the church retains the loft over the north aisle portion; in the latter case, where parts of the loft panels remain, the screen bears the name of John Beapul, who was rector in the time of Henry VIII. Several other lofts, which were entire in the first half of last century, and are described by Lysons or Rickman, have since been destroyed; among these were those of Dawlish, Feniton, Halberton, Honiton, and Talaton. In a few

cases there have been recent restorations of rood-lofts; the most successful of these is the one by Mr. Temple Moore (1893) at Littleham, near Bideford. There are twenty-eight instances in which the groined or coped tops of the screens still carry the floors of the old rood-lofts. In all these cases there is much rich carving, particularly in the cornices, which have generally three rows, and sometimes four, or even five, of ornate detail. The following are the more striking examples of the groined screens: Bradninch, Burrington, Chulmleigh, Cullompton, Dartmouth, Feniton, Halberton, Hartland, Honiton, Kentisbere, Kenton, Lapford, Payhembury, Plymstock, Stokenham, Swymbridge, and Uffculme.

Mr. Bond singles out the screen of Hartland as being "truly magnificent, a remarkable type, and in very perfect condition," and comments on its "delicate cresting;" and in this he is followed (1907) by Mr. Baring Gould in his *Little Guide* to the county. It may therefore be well to quote from a detailed account of ours that appeared in the *Builder* in 1902.

The special feature of the church is the singularly handsome and effective screen which stretches right across the nave and aisles in a line with the east wall of the small transepts. There is no chancel arch, a feature very rarely to be met with in churches of this part of North Devon. When this beautiful screen was erected, probably in the third quarter of the 15th cent., the arches of the arcades through which it passes were somewhat altered for its accommodation. The narrow stairway to the top of the screen is in the thickness of the wall of the south chancel chapel, and is still available. The screen is most rich in its details, and has a groined canopy on each side. The length is 47 feet 8 inches, and the width on the top is 5 feet 10 inches. The full height is 12 feet; it is 8 feet to the spring of the canopies, and 10 feet to the centre of each compartment. There are five traceried openings each side of the central doorway. The patterns of the carvings of the different sections of the canopy work are exceedingly varied, no two being exactly alike. The cornice mouldings, which are of five orders, are exceedingly rich and minutely executed. The delicacy of the cresting on the west front (it has gone from the inner side) is often pointed out as showing the strength of the wood to resist the effects of time. To our mind it looked suspiciously and awkwardly perfect, and on mounting the screen the cresting turned out to be a gilded length of cast-iron work, an abomination of the

1850 restoration! The cornice is all gilded, but now much dulled in appearance, and there is a good deal of painting in other parts, mainly red and white, including some upright mouldings done in barber-pole work of red and white and black and white. It would be quite worth while to have the whole repainted with care and taste. As it is, it is neither one thing nor the other, for the present amount of painting is poor and patchy in effect and dingy in appearance. Certain wiseacres might think it rather shocking to do away with the traces of the "original" painting and gilding, as it has often been termed. But there is no great antiquity in this colouring of the Hartland screen. The gilding now apparent has obviously been poor stuff when first applied, and we may be sure that no such contrast in colours or such weak tones as now prevail would have been employed in the days of its first erection. The parish is fortunate in possessing a book of church accounts extending from 1597 to 1706. These accounts show that the screen was twice painted in the 17th cent., at a cost of about ten shillings each time. They also give the information that "a pair of organs" was set up on the rood-loft in 1637–8, and that during the Commonwealth the rood-loft was seated throughout. An organ was again placed there in 1845, but removed at the restoration a few years later. All trace of the loft or panelling on the top of the rood-screen has long since disappeared; but the great timbers still bear the holes where the supports were fixed, and the larger openings on the top of the centre of the western beam show the exact positions of the rood, flanked by the Mary and John.

There are no instances of early wooden screenwork in the county, either in the rood-screens or in the numerous parcloses. The remarkably fine screen of Stoke-in-Teignhead is considered to be of the time of Richard II. At Ashton and Halberton the parcloses are older than the rood-screens. Several of the later screens show the dawn of the English renaissance, as at Atherington, Bridford (1508), Lapford, Lustleigh (just after the Reformation), Marwood, Morchard Bishop, Poltimore, Swymbridge, and South Pool.

Of later screens there is a good Jacobean example, 1624, at Washfield. The 17th-cent. chancel screen at Countisbury is exceptional and interesting. Cruwys Morchard has a noteworthy classical screen, of Corinthian design, with side parcloses, enclosing the chancel, of the year 1814.

Until comparatively recent years there was a tympanum, or filling up of the chancel arch, with lath and plaster or panelling, above the rood-screen of several Devonshire churches. On this tympanum, as has been already explained, the Rood was usually painted, or sometimes the Doom; in post-Reformation days the royal arms or the Commandments, etc., took the place of the paintings. The tympanum may still be noticed at Paracombe and Molland; it has been restored at Littleham, near Bideford.

As to the painting of the Devonshire screens, an admirable and nearly exhaustive paper was contributed to *Archæologia* in 1898 (vol. lvi. 183–222), by Mr. Keyser, wherein detailed attention is given to the panel paintings of the saints. This paper was supplemented, and to some extent corrected, by a beautiful illustrated pamphlet by Dom Camm, on the Devonshire screens, issued in 1905. The remains of these figure paintings are numerous and highly interesting, but the art is, as a rule, inferior to that on the East Anglian screens. Most of the screens with these panel paintings of saints are met with in the district between Exeter and Totnes; but there are a few examples in outlying parts, such as Bampton and Combe Martin in the north. Though many of these panels have been lost or destroyed in recent years, there are still upwards of fifty churches where they may be noted. The best series are at Ashton, Bradninch, Bridford, Combe Martin, Holne, Kenn, Kenton, South Milton, Plymtree, Torbryan, Ugborough, Widecombe-le-Moors, and Wolborough.

In addition to the 14th-cent. stone quire screen of Exeter cathedral, the church of Totnes has a magnificent stone rood-screen and parcloses, erected by the Corporation in 1459–60. At Colyton there is a good mediæval stone parclose to the south chapel, and one of Jacobean date to the north chapel. There is a fine stone screen in the Lady Chapel of Ottery St. Mary. At Luppit the stone screens were barbarously ejected during a recent restoration, and are now worked up into the mantelpieces of neighbouring houses. At Tiverton not only did the Vandals destroy the fine wooden rood-screen in 1854, but twenty years earlier they ejected a stone screen "of exquisite details" that enclosed the Greemony Chapel. A most beautiful and lavishly ornamented stone parclose in Paignton church has been suffered to remain though mutilated; it was sumptuously illustrated and fully described in *Country Life* (January 12, 1907).

Stone.—Awliscombe (restored), Colyton (p.), Culmstock (now reredos), Exeter cathedral † (14th), Gittisham (fragment), Hemyock (part), Marldon (part), Ottery St. Mary †, Paignton (p.), Sourton (fragment), Totnes.

Wood.—Abbotskerswell * (and p.), East Allington (1547), Alphington * (1478), Alvington (parts at vicarage, and p.), Ashburton (fragments), Ashprington (part), Ashton *†, Atherington †, Aveton Gifford, Axminster (p.), Bampton, Berrynarbor, Berry Pomeroy * † (and p.), Beer Ferrers * (part), Bideford (17th, tower), Blackawton * (and p.), North Bovey (and p.), Bovey Tracey * (restored), Bow (and p.), Bradninch * † (and p.), Bradworthy (parts), Bratton Clovelly (base), Braunton, High Bray, Bridestowe (base), Bridford * (1500), Broad Hempston (restored), Broadwood (1529), Broadwood Widger (1529), Brushford, Buckland-le-Moors *, Buckland Monachorum †, Buckerell (part), East Budleigh, Burlescombe, Burrington †, Calverleigh, Chagford (part, 1524), Chawleigh (and p.), Cheriton (part), Chivelston *, Christow, Chudleigh *, Chulmleigh †, Churchstow (fragments), Churston Ferrers (fragments), Clawton (fragment), Clayhanger, Clyst St. Lawrence †, Cockington, Colebrook (p.), Coleridge (and p.), Combe-in-Teignhead (part), Combe Martin *, Cornworthy, Countisbury (17th), Cruwys Morchard (18th), Cullompton † (and p.), Dartington (parts of old screen in new church), Dartmouth * †, Denbury, Dittisham *, Dodbrooke * (panels repainted), Down East, Down St. Mary (parts old), Dunchideock, Ermington (17th), Exbourne (1420, restored); Exeter, Cathedral * (several parcloses), St. Mary Steps * (from St. Mary Major), St. Lawrence (from cathedral), Vicar's College *; Exminster (part, and p.), Feniton * † (and p.), Gidleigh *, Halberton † (14th, p.), Harberton *†, Hartland †, Hatherleigh (remains), Heanton Punchardon (restored), Heavitree * (fragments), Little Hempston (and p.), Hennock *, Holbeton (p.), Holcombe Rogus (parts), Holne *, Honiton †, North Huish (p.), South Huish * † (now in Bouringsleigh private chapel), Huntsham, Huxham, Ideford (fragments), Ilsington * (and p.), Ipplepen * (restored), Kenn * (and p.), Kennerleigh (fragments), Kentisbere †, Kentisbury (fragments), Kenton * † (and p.), Kingsbridge (parts, and p.), Kingskerswell (fragments), Kingsnympton, Kingsteignton * (parts), Lapford † (16th, and p.), North Lew (base), Lew Trenchard (parts in new screen), Littleham † (parts in new screen), Littleham-cum-Exmouth (*c.* 1400, badly restored), Lustleigh (early post-Reformation), Malborough (p.), Mamhead * (part), Manaton *, Marhamchurch (base), Martinhoe (base), Marwood † (late), Marychurch (parts), Maristow (part), Membury (p.), South Milton * (and p.), Molland (post-Reformation), North Molton (and p.), Monkleigh, Morchard Bishop (portion), Moreleigh (parts in reading desk), Northleigh, Ogwell, Ottery St. Mary (p.), Paracombe,

Peter Tavy * (parts), North Petherwin (part, and p.), Peyhembury * †, Pilton (508, and p.), Pinhoe †, Plymstock †, Plymtree St. John * †, Poltimore (badly restored), South Pool *, Portlemouth *, Powderham, Rattery (and p.), Rockbeare (parts), Rose Ash (and p.), Sampford Peverell (fragments), Shebbear (fragment), Sheepstor (fragments), Sheldon (parts old), Sherford * (and p.), Shute * (portions in manor house), Silverton (portion, and p.), Slapton (and p.), Staverton * † (restored), Stockleigh Pomeroy (portion), Stoke Gabriel *, Stoke-in-Teignhead (Richard II.), Stoke Rivers (parts now in Wem Gifford church), Stokenham * † (repainted), Sutcombe (base), Swymbridge †, Talston † (and p.), Tamerton Foliot (parts), North Tamerton (parts), Tawstock (and p.), Throwleigh * (parts), Thurlestone (fragments), Torbryan *, Trusham * (restored), Uffculme †, Ugborough * (and p.), Warkleigh (portion), Washfield (1624), Welcombe, Whimple * (portion), Widecombe-le-Moors * (base), Willand, Wolborough * (and p.), Woodbury (modernized).

Dorsetshire

The county is not noted for its screenwork, of which there are but few remains. Though it cannot be included under "church furniture," mention should be made of the beautiful oak screen in the monk's refectory at Milton Abbas, which bears the date 1498, and the rebus of Abbot Milton, a mill and a tun. Part of the panels, with painted figures of the Apostles, of the old rood-screen of this abbey church has found its way to the parish church of Hilton. The recent transfer of the parish of Trent from Somerset to Dorset, gives the latter a handsome canopied rood-screen.

The chapel of Ford Abbey has a screen which formed part of the work of Edmund Prideaux, Attorney-General of the Protectorate, when he resided here in 1649.

In the Lady Chapel of the Roman Catholic church of Spetisbury is a rood-screen that came from Whitford, near Axminster.

On the screen at Milborne, added after the Restoration, is the following: "Where the word of a king is there is power, and who may say what doest thou" (Eccl. viii. 4).

Stone.—Batcombe, Bradford Abbas, Cerne Abbas (restored), Thomford, Wool.

Wood.—Buckland Weston (parts), Ford Abbey chapel (17th), Hawkchurch, Hilton *, Milborne, Okeford Fitzpaine (parts), Pulham (parts), Sherborne (hospital chapel), Spetisbury (R. C. church), West

Stafford (17th), Sturminster Marshall, Trent †, Upway, Winterborne Came, Winterborne Monkton, Winterborne Stickland (parts), Yetminster (parts).

Durham

Darlington is the only instance in the county where the rood-loft, or, rather, its base, is retained. This notable stone screen is known, from the heraldry that formerly adorned it, to have been erected towards the close of the 14th cent. It is now a quite plain screen, 13 feet high, 7 feet across, with a painted central archway, and occupying the whole of the chancel arch. The old projecting rood-loft gallery was taken down in 1756.

At Brancepeth there is an interesting screen erected by Bishop Cosin when rector, between 1626 and 1633. Several pieces of old 14th-cent. screenwork were fixed above the chancel arch. Sedgefield has a screen of about the same date. The chancel screen, with returned stalls, of Ryton church, we know from the arms to have been the work of William James, who was rector from 1617 until the Commonwealth. Merrington has a fourth example of these remarkable 17th-cent. screens, which were all Gothic in character; the old church was destroyed in 1850, but the screen was re-erected in its successor.

Staindrop is the only church of the county which retains a pre-Reformation rood-screen; it is of a plain character. At the west end of Easington church is a triple canopy that formerly formed part of the old rood-screen.

The screen in Durham Castle chapel is of Bishop Crewe's time (1674–1709); it was removed here from the cathedral church.

Stone.—Darlington † (Richard II.).

Wood.—Brancepeth, (1) (fragments, 14th), (2) (17th); Durham Castle (late 17th), Easington (fragment), Merrington (17th), Ryton (17th), Sedgefield (17th), Staindrop.

Essex

One of the chief features of Essex screenwork is the fine stone screenwork that occupies the whole of the chancel arch of Stebbing. It is of noble design and workmanship, of the earlier part of the 14th cent. It is supported by two clustered columns and like

responds. There is a good engraving of it in its unrestored condition in Buckler's *Essex Churches*. At Great Bardfield is a 15th-cent. stone screen of similar character.

There is a fair amount of good wooden screenwork remaining of different periods of the 14th cent., as at Little Canfield, Clavering, Castle Hedingham, Newport, etc. The rood-screens of Roothing Abbot and North Weald show the best 15th-cent. carving; the screen of Yeldham bears the arms of the De Veres and other families. The remains of the old rood-screen of High Easter now form the organ screen. Shalford screen retains the original doors; there is a rood-beam above it.

Stone.—Great Bardfield (restored), Stebbing (14th, restored), Waltham.

Wood.—Aveley, Bradfield, Bradwell-juxta-Coggeshall, Bumpstead Steeple (part), Little Canfield (14th), Castle Hedingham (14th), Little Chesterford, Clavering (14th), Copford, High Easter (remains), Elmdon, Finchingfield (and p.), Hadstock (tower), Halstead, Henham-on-the-Hill (14th), Little Horkesley (parts), Hythe (part), Inworth, Latchingdon * (now in Chelmsford Museum), Lamarsh (14th), Laver Magdalen (restored), Layer Marney, Margaretting (base, 14th), Manuden, Newport (14th), Norton Mandeville, Orsett (14th), Rickling (14th), Roothing Abbots, Shalford, Shenfield, Springfield (parts old), Stanford-le-Hope (p.), Stondon Massey (16th), Thurrock Grays, Upminster (parts old), North Weald, Weathersfield, Wendens Ambo, Wendon, Wimbish (p., 14th), Witham, Woodham Ferrers (part, 14th), Yeldham.

Gloucestershire

is not remarkable for the number or the interest of its screens. In the fine old church at Cirencester, there is a handsome carved oak screen of early 16th cent., now set up in the Lady chapel to form a vestry; it was moved here from the east end of St. John's chapel. At Fairford, the east ends of both north and south aisles are enclosed by finely carved screenwork of late 15th-cent. workmanship. There is a painted tympanum over the screen at Mitcheldean.

Stone.—Berkeley, Gloucester Cathedral, Tewkesbury (p.).

Wood.—Ashchurch, Aston Somerville, Beverstone (restored), Broadway (p.), Cirencester (p.), Cranham (restored), Dymock (fragments of old), Elmstone (Henry VII.), Fairford (p.), Hailes, Lydiard Tregoze (17th), Mitcheldean, Northleach, Notgrove, Winchcombe.

STEBBING, ESSEX

BRAMFORD, SUFFOLK

GREAT BARDFIELD, ESSEX

Hampshire

There is not much screenwork in this county. The 15th-cent. chancel screen of Silchester is noteworthy for its beautifully pierced cresting, ornamented with a series of well-carved small angels. Two rood-screens of South Warnborough and Greywell, that generally escape all observation, are of considerable interest, as they both retain their rood-lofts. The screen of South Warnborough, *c.* 1400, is of the unusual height of 18 feet 4 inches ; it is coved on the eastern side, and has a width at the top of 7 feet.

The rood-screen and loft of the little church of Greywell, near Odiham, is of unusual arrangement. Just 6 feet in front of the small low chancel arch is a good but late screen, having two tiers of four openings, with traceried heads on each side of the wide central opening or doorway. From the beam over the top of this is a platform extending to the east wall of the nave. This formed a rood-loft, 6 feet 8 inches wide ; it is well panelled beneath, and the roof over it is also effectively panelled. A well-built projecting structural turret on the north side of the church contains the easily ascended stone stairs. But turret and screen appear to be of the first quarter of the 16th cent. The loft was probably built to hold "a pair of organs" as well as the Rood. This screen was raised some 2 feet on a stone base at the time of the restoration of the church in 1870, and consequently the panelled platform with it. This alteration was made on account of its inconvenient lowness and the cutting off of the top of the chancel arch. But it was a great pity to do this, as up to that date the rood staircase was in regular use, whilst the loft was fitted with seats, and called the Men's Gallery, as the men of the small congregation usually sat there. The raising of the screen has necessitated the closing of the upper rood-loft door. It is supposed that the space beneath the loft, between the screen and the wall on each side of the chancel arch, formed accommodation for two diminutive chapels; but if so the altars must have been of exceptionally small proportions.

The upper part of the present quire screen of Romsey abbey church is part of the discarded screen of early 14th-cent. date that formerly stood across the entrance to the north transept.

There are a few interesting post-Reformation screens : North

Baddesley, 1608; Empshott, 1624; and Farnborough, which may be late Elizabethan. Deane is a noteworthy example of 1818, when the whole church was rebuilt. At Ellingham, the tympanum over the 15th-cent. screen, at the back of the rood-loft, has been already described in the general remarks.

At Newport, I. of Wight, parts of the old screen are worked up into a reading desk.

Stone.—Christchurch † (14th), Winchester, Cathedral (p.), St. Cross (p.).
Wood.—Ashe (parts), North Baddesley (Jacobean), Barton Stacey, Buriton (much restored), Colemore, Deane (1818), Ellingham †, Eversley (Georgian), Empshott (1624), Farnborough (17th), Greywell, Hartley Wespall (modern), Leckford, Maplederwell, Newport * (I. of Wight), Romsey, Silchester, South Warnborough †, Winchester, Cathedral, St. John's, (1) (rood-screen), (2) (parclose, 14th).

Herefordshire

The screenwork of this county is not of first importance. At Aymestrey there is a fine 15th-cent. chancel screen, whilst parcloses surround the chantry chapels at the east end of each aisle. The richly carved coped screen of Brinsop was restored in 1897. An old parclose screen at Eardisland now stands before the organ. There are also good 15th-cent. rood-screens at Bosbury, Eyton, and Pipe. The screen of Brinsop church is of late 14th-cent. date; whilst those of Pixley and Llandinabo are supposed to go back to the 13th-cent.

Stone.—Kingsland (p.).
Wood.—Abbey Dore, Aymestrey (and p.), Bosbury, Brinsop (14th), Burghill † (restored), Canon Pyon, Dilwyn (p.), Eardisland (p.), Eaton Bishop (restored), Eye (p.), Eyton, Foy, Hope Mansell, Kenderchurch, Kimbolton (tower), Llandinabo (13th), St. Margaret, Pixley (13th), Putley (base, 17th), Staunton †, Stoke Lacy, Stretford, Tedstone Delamere, St. Weonards, Withington.

Hertfordshire

has a fair amount of good screenwork, chiefly of the 15th or early 16th cents., save for two instances of post-Reformation work. But there is nothing in the county of special note unless Redbourne is excepted; the screen in this case is canopied on both sides to carry the rood-loft, and such a survival is rare in this part of England. At Baldock the screen goes right across the whole

width of the church. Kings Walden is excellently carved and in good preservation ; Flamstead and Much Hadham are also good examples. There are a few instances of fine screenwork other than rood-screens, as at Hitchin, between the chancel and the aisles ; and at Ware, between the south transept and the Lady chapel. At Kimpton, the screen now between the south aisle and Dacre chapel originally served as the rood-screen.

There is a 14th-cent. stone screen at Sundridge, and the structural 14th-cent. screen at St. Albans Abbey is well known. There is also a 15th-cent. south chapel stone screen at Aldbury.

A considerable portion of the wooden tympanum of rood-screen of St. Michael's church, St. Albans, is in the vestry ; it is painted with a Doom.

Aldenham (p.), Baldock, Berkhamstead, Bishops Stortford, Bygrave, Flamstead, Gilston (13th), Graveley, Little Hadham (p.), Much Hadham, Hitchin (p.), Hunsdon (base), Kelshall *, Kimpton, Kings Langley (p.), Kings Walden, Kimpton (p.), Redbourne †, Sandon, Sandridge, Sawbridgeworth, Walkern, Wallington, Ware (p.), Wheat hampstead (post-Reformation), Wyddial (two Jacobean screens).

Huntingdonshire

There is but little noteworthy screenwork in this small county. Tilbrook church has a fine rood-screen with a coped top towards the west, with original balusters of the loft-rail ; it was elaborately restored in 1867. There is a good rood-screen at Swineshead, a parish which has been lately transferred to Bedfordshire. The parclose screens at the east ends of the aisles of Kimbolton are exceptionally good. The Great Gransden chancel screen has unhappily been removed to the organ chamber.

Abbotsley (remains), Easton, Great Gransden, Hamerton, Kimbolton (p.), Molesworth, Old Hurst (restored), Spaldwick (p.), St. Neots (p.), Swineshead, Tilbrook † (restored), Upwood (p.), Wiston (p.), Yaxley, Yelling.

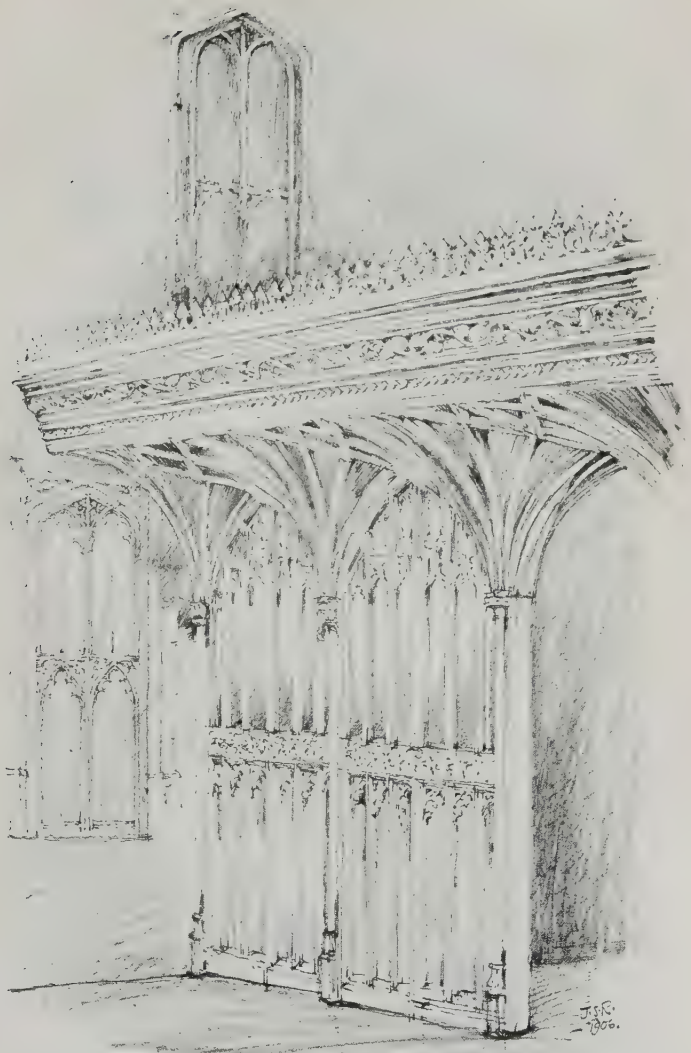
Kent

There is a good deal of interest pertaining to the extant screenwork of Kent. An admirable and well-illustrated article on the mediæval rood-lofts and screens of the county, by Mr. Aymer Vallance, appeared in *Memorials of Old Kent,* published at the

beginning of 1907. Of stone chancel screens, in addition to those of the two cathedral churches of Canterbury and Rochester, those of the parish churches of Westwell, of the 13th, and Capel-le-Ferne, of the 14th cent., are noteworthy. Of actual wooden rood-screens, the earliest is that of Northfleet; but there is a painted beam at Minster-in-Sheppey of the first half of the 13th cent., which was probably a rood-beam. Northfleet screen is of early 14th-cent. date; the back of the cornice is carved to represent the heads of our Lord and the twelve apostles. The screens of Shoreham and Lullingstone are beautifully vaulted, and bear the base of the old rood-lofts. Stalisfield is a fine example. At Eastchurch and at Leeds the screens extend completely across both nave and aisles. The lower part of Kentish screens usually consists of rectagonal panels, with tracery inserted in the heads. In two instances in the county there are remains of figure painting, namely on a parclose screen at St. Laurence's and St. Peter's, both in Thanet. Mr. Vallance has a sad story to tell of many rood-screens destroyed during the latter half of last century. There are several other churches, in addition to those in the subjoined list, "where portions of the original screenwork have been egregiously worked up into seats, reredoses, pulpits, or reading-desks." Stone corbels for carrying the rood-loft occur at Appledore, Capel-le-Ferne, Chartham, and Milsted. At Eastry, Eynesford, Monkton, Postling, and Selling are other corbels for the rood-beam or lintel of the screen. At Fordwich and Ightham are remains of the oak rood-beam embedded in the masonry. There is a most peculiar approach to the former rood-loft at Wouldham; the rood-stairs, starting in the north wall, turn southwards, and the passage is carried on a stone bridge, between two flanking walls, breast high, across the aisle to the north arcade wall. The rood-screen was extant in 1789, and is described in the *Gentleman's Magazine* for that year.

Stone.—Canterbury Cathedral †, Capel-le-Ferne (14th), Rochester Cathedral †, Westwell (13th).

Wood.—Appledore, Bapchild, Biddenden (parts), Boughton-under-Blean, Brasted, Brookland (parts); Canterbury, St. Alphege (fragment of loft); Chalk (17th), Challock (removed to north aisle), Little Chart (p.), Chislehurst, Cobham (moved), Dodington (parts), Eastchurch (restored), Faversham (parts), Gillingham (p.), Goudhurst (parts), Graveney, Hackington (restored), Harty, Harrietsham, Headcorn (parts), Herne,



SHOREHAM · CHURCH · KENT.

SKETCH OF NORTH CORNER OF ROOD SCREEN.

Hernehill, Ightham (p.), Ivychurch (parts), Iwade (moved), Kemsing (restored), Lamberhurst (p.), Leeds, Lullingstone †, Lydd, Lynsted (parts), Maidstone (p.), Minster-in-Sheppey (parts), Great Mongeham (moved), Newchurch (p.), Newenden, Newington (parts), Northfleet (early 14th), Rodmersham (p.), Old Romney (p.), Ruckinge (p.), Shoreham †, Smarden (parts), Stalisfield, Swanscombe (moved), Teynham (parts), Thanet St. Lawrence * (p.), Tong, Upchurch (p., 14th), Westwell (parts), West Wickham, Wingham (parts), Wrotham.

Lancashire

has but little fine screenwork remaining, save the grand screen at the entrance to the quire of the old collegiate church of Manchester, and the beautiful late work in the old priory church of Cartmel. Huyton has a handsome rood-screen, *c.* 1460. At Sefton, in addition to the chancel screen, there is a side screen to the north chapel.

The old chancel screen of Colne, much mutilated, dates from 1515, when the church was rebuilt.

Cartmel (17th), Cartmel Fell chapel †, Colne, Farnworth (17th, under tower), Goosnargh (p.), Huyton, Manchester †, Middleton, Rochdale, Sefton, Stidd, Whalley (p.).

Leicestershire

The screenwork of this county does not call for any particular comment, save in two cases. At Thurcaston is a 13th-cent. screen, illustrated in Bloxam's *Gothic Architecture.* This screen is now under the tower arch, the place of the rood-screen being occupied by an example of the 15th cent., simple in design, but of excellent workmanship. Over the Lockington screen is an elaborate filling up or tympanum of 1704 date. The next most interesting is the restored rood-screen of Beeley church, which is *c.* 1360. The screen at Long Whatton came from Colston Basset, Notts., in 1892, when the latter old church was so shamelessly unroofed and gutted. At Buckminster is a richly panelled stone staircase for the rood-stairs, a rare example.

Stone.—Ayleston (p., dwarf), Eastwell (14th), Frisby (p.), Quorndon (p., dwarf).

Wood.—Ashfordby, Ashby-Folville (base), Ayleston (p.), Beeby (14th), Belton, Braunston, Burton Overy, Claybrook (base), Cosby, Eaton

(14th), Edmundthorpe, Grimston, Gumley, Hoby, Hungerton (p.), Keyham, Kibworth (much restored), Kirby Bellars; Leicester, St. Mary (p.); Lockington, Long Whatton, Lowesby (remains), Lubenham (post-Reformation), Normanton-le-Heath (restored), Queniborough, Rothley, Shearsby, Skeffington †, Stoke Golding, Thurcaston (13th), Great Wigston.

Lincolnshire

This county is most justly famed for its screens; those of stone are briefly enumerated below. Tattershall has a most remarkable 15th-cent. stone screen of triple arcades. The central arch opens into the chancel, but within the two other arches are altar recesses, each having a pedestal piscina drain on the south side. The loft above still carries the organ.

It is exceptionally rich in the number and interest of its wooden screens. There is an excellent long paper on Lincolnshire screens in vol. xx. of the *Reports of the Associated Architectural Societies*, by Dr. Mansel Sympson.

In the beautiful little chapel of St. Leonard, Kirkstead, an adjunct of the former Cistercian abbey, there is a portion of an early screen with lancet arcading, used as a division between the seating. This piece of screenwork, of the beginning of Henry III.'s reign, or possibly of that of John, is second only in age to the late Norman screen at Compton, Surrey, throughout England. At Benniworth there are also some portions of a 13th-cent. screen. Up to 1865 there were two fine chantry screens of 14th-cent. date in the church of Ingoldmells, when they were barbarously broken up; some pieces were used up in the pulpit. The East Kirby screen is probably of the reign of Richard III.

At Castle Bytham there is painting on the panels of the screen-base. In several cases, notably at Alford, there are traces of the old gilding and colouring.

The little out-of-the-way church of Cotes-by-Stow has an exceptionally beautiful screen, with the panelled rood-loft complete; it was somewhat restored in 1884. Sleaford is a superb example of a widely canopied rood-screen. Ewerby, Folkingham, and Swineshead are other fine instances of 15th-cent. woodwork. The grand chancel screen of seven bays at West Theddlethorpe is of early 16th-cent. date; there are others, showing the dawn of Renaissance influence, at the east end of each aisle.

There are two rood-loft staircases at Boston, Sleaford, and Grantham.

Notwithstanding the large number of extant screens, it is most melancholy to note when visiting Lincolnshire churches, how many were broken up even in the last half of the 19th cent., under the specious guise of restoration.

There are drawings to scale of the Long Bennington screen in the *Sketch-book of the Architectural Association* (1st series, vol. ix.).

Stone.—Crowland, West Deeping, Lincoln cathedral † (14th, also several p.), Morton (base), Sedgebrook (base), Tattershall †.

Wood.—Addlethorpe (new reredos), Alford, Althorp, Aswardby, Barrow-on-Humber, Barton-on-Humber, Benniworth (portion, 13th), Billinghay, Boothby Paynell, Boston (base), Bratoft, Burgh, Cadney (p.), Carlton Scroop, Carlton South, Claypole, Cockerington South, Coningsby, Corringham (restored), Cotes-by-Stow †, Croft, Denton, Digby, Ewerby (and p.), Fishtoft, Flixborough, Folkingham, Frampton, Fristney, Gedney (restored), Grainsby, Grainthorp (p.), Grimoldby, Great Gonerby, Hale, Haltham (p.), Haxey, Helpringham, Horncastle (p.), Ingoldmells (portions, 14th), Keal (under tower), East Kirby (late 14th), Kirby Laythorpe, Kirkstead chapel (portions, early 13th), Legbourne, Leverton, Long Bennington, Lusby, Marshchapel, Moulton, Osbournby, Partney, Pickworth, East Pinchbeck, Middle Rasen, Rippingale (canopy only), Saltfleetby, All Saints, Saxilby, Scotter, Scrivelsby, Silk Willoughby (late 14th), Sleaford †, South Somercotes, Spalding (restored); Stamford, St. John's (p.); Stixwold (p.), Swaton (p.), Swineshead, Tallington (tower arch), West Theddlethorpe, Thorp St. Peter's, Thurlby-by-Newark, West Torrington, Ulceby (round organ), Westborough, Welby, Wickenby, Wigtoft, South Willingham (restored), Winthorpe, Yarborough.

There are also fragments of wood screens at Ancester, Ashby-cum-Eenby, Barnetby-le-Wold, Bicker, Butterwick, Epworth, Miningsby, Quadring, Ropsby, Rowston, North Scarle.

Middlesex and London

"The almost entire absence of screenwork in the Middlesex churches," wrote the late Mr. Loftus Brock in 1891, "is very striking." In a county so destitute of building stone and that had such an abundance of timber in the old days, this lack is at first sight a difficulty; but the probable explanation is that the rapid increase of population and the smallness of most of the early fabrics led to

such a rebuilding and extending of the churches that almost the whole of the old fittings disappeared.

London, St. Paul's, St. Margaret Patten, St. Peter Cornhill (all Renaissance); Westminster Abbey (p.), South Mimms (p.), Ruislip (parts).

Monmouth

Though the screenwork in this county is slight in amount it is of considerable interest, owing to the affinity it shows to the Welsh work. English Newton has a stone screen of early 14th-cent. character, consisting of three well-moulded arches, of which that in the centre is the narrower; the spandrels are of rough masonry, and there is no cornice or coping. Usk priory church contains a stately rood-screen of wood with vaulted cove for the support of a gallery, and at Abergavenny is a curious parclose screen forming the backing to the stalls, which is pierced by numerous irregularly placed traceried openings. The most interesting, however, is the screen at the little village church of Llangwm Uchaf (restored in 1870); it is rich in detail, and preserves in a perfect state its rood-loft, one of the Welsh type. With this screen should be compared that at Patricio, near Abergavenny, which, though not actually in this county, is on its border; this screen preserves not only its loft but the altars on either side of the doorway.

Stone.—Welsh Newton.

Wood.—Abergavenny, St. Mary (p.), Holy Trinity; Bettws Newydd, Kemeys Commander, Llangattock Llingoed, Llangwm Isaf, Llangwm Uchaf †, Llanvair Kilgeddin, Magor, Usk †.

Norfolk

Stone screenwork is to be noted at Norwich cathedral and at Wymondham, but one of the special glories of the churches of this county is the number of fine wooden rood-screens and fragments of others that yet remain. The cornices and canopy work are not nearly so rich as those of the west of England, but the Norfolk screens are infinitely superior in the beauty and number of those which have figure painting on the lower panels. It will surprise many to learn, as is shown in the subjoined list, that upwards of eighty Norfolk churches still possess painted panels of this description.

Out of ninety churches specially visited in the district of the Broads, it was found that twenty-two still retain panels of saintly figures, namely, Lessingham, Hempstead, Upton, Belaugh, East Ruston, Potter Heigham, Barton Turf, Ranworth, Trimingham, Ludham, North Walsham, Trunch, Swafield, Filby, Edingthorpe, Westwick (poorly restored), Catfield, South Repps, Irstead, Tunstead, Ranworth, and Worstead. At Barton Turf there is a screen with kingly saints to the south chancel chapel as well as the rood-screen. At Worstead there are not only painted screens at the east end of the aisles as well as the rood-screen, but also there is another at the base of the tower arch supporting a western gallery. The elaborate and memorable screen of Ranworth church, with its beautiful paintings and parcloses around the two side altars against the screen, is the finest and most interesting painted example left in England.* The beautifully painted screen of Strumpshaw church, which has lately undergone a conservative restoration, has obvious traces on the diapered panels of the places where the two side altars formerly stood.

Three of the rood-screens of this district are of greater dignity in height than the remainder, namely, those of Tunstead, Westwick, and Swanton Abbot. They differ materially from the others in having narrower openings with mere tracery cuspings at the apex of each division ; it seems probable that they are earlier by some years than the more usual style.

The date of the painted figures on Norfolk screens covers a period of about a century. In Carthew's *History of the Hundred of Launditch* it is stated that the figure-painted screen of Litcham is about 1430. The Lady chapel screen of St. John Maddermarket, Norwich, is about 1450, Burnham Norton screen is dated 1458, Poringland 1473, and Ludham 1493. Dated examples of the next century are Trunch 1502, Aylsham 1507, Worstead 1512, and North Burlingham 1528.

The question of the incidence of the saints in these paintings is far too long for discussion in this place. It is set forth at length in Mr. G. E. Fox's admirable treatise on the Mediæval Painting in Norfolk churches in vol. ii. of the *Victoria History* of this county.

* A fine folio monograph on Ranworth screen was brought out in 1867 by Mr. C. J. W. Winter, in connection with the *Norfolk Archæological Society ;* and another on Barton Turf screen in 1869. A small book on the former screen was also issued by Mr. E. F. Strange in 1902.

The apostles largely predominate, but there are a few interesting examples of local saints. The saintly Henry VI. appears on four of the screens, as well as on several wall paintings.

It should also be remembered that extraordinary richness and delicacy of colouring, apart from the figure panels, is the usual characteristic of the Norfolk (and Suffolk) screens in the traceries of the upper parts as well as in the spaces of the base above the panels. The wealth of colour and ornament thus lavishly used may be gathered from the bare enumeration of the successive treatment of the mouldings of the lower part of the screen of Worstead (where the figure panels have been sadly spoilt by modern treatment) immediately above the panels, a space less than a foot in width—(1) Blue and gold, in "barber's pole" design; (2) gold, with pattern; (3) green, with cinquefoils and connecting sprays in gold; (4) gold, with pattern; (5) red, with alternate fleur-de-lis and sprigged roses, scolloped at the edge with green; (6) band of inscription, gold centre with diagonal ribbon strips bearing gold lettering on blue ground, with edging of red, blue, and gold; and (7) broad band of plain gold.

The application of gesso-work—a species of thin plaster, readily stamped with patterns when in a plastic condition—to the richer examples of screens is well discussed and explained by Mr. Fox. Its use may be noted at Aylsham, Cawston, Trunch, and Worstead. It is satisfactory to note that Mr. Fox is able to produce sufficient evidence to establish the fact that "the art of painting in Norfolk throughout the middle ages was practised by natives of that county with very little influence from abroad."

Acle, Castle Acre *, South Acre, Ashmanhaugh, Attleborough *, Aylmerton, Aylsham * (1507), Babingley, Baconthorpe (screen round organ, formerly rood-screen of Bessingham), Banham, Barnham Broom *, Barton Bendish, Barton Turf *, Bedingham, Beeston-next-Sea*, Beeston Regis, Belaugh *, Billingford, Binham *, Blakeney, Blofield *, Breckles, Bridgeham, Brisley, Brockdish, Buckenham, New, Burlingham St. Andrew *, Burlingham St. Edmund, Burlingham St. Peter, Burnham Norton *, Buxton *, Carbrooke *, Carlton Rode *, Catfield *, Cawston * (*c.* 1450), Colkirk, Corpusty, Costessey, Cottishall, Creake, North * (parts), Creake, South, Cressingham, Great, Crostwight, Denton * (panels made into a chest), Deopham, Dersingham *, Dickleborough, Earlham, Edgefield *, Edingthorpe * (14th), North Elmham *, Elsing *, Emneth (remains), Erpingham, Fakenham, Feltham,

Feltwell, Filby *, Fincham, Foulden, Foxley *, Freethorpe, Fritton *, Garboldisham, Gateley, Gillingham, Gooderstone *, Grafton, Gressenhall *, Grimstone, Hackford †, Happisburgh, Hardwick, Harling, East (p.), Harpley (repainted), Hempstead, Hethersett, Hickling, Hockwold-cum-Witton, Horsey, Horsham St. Faith * (1528), Houghton-le-dale *, Hunstanton *, Ickburgh, Ingham * (panels in private possession), Ingworth (lower part), Instead *, Kenninghall, Knapton, Lessingham *, Litcham * (Henry VI.), Loddon *, Longham, Ludham * (1493), King's Lynn, South Lynn *, Marsham *, Martham, Great Massingham, Mattishall *, Mautby, Merton *, Middleton *, Morston *, Moulton, Mundford, Neatishead *, Northwold *; Norwich, St. Gregory *, St. John Maddermarket *, St. John-at-Sepulchre *, St. John Timberhill (old screen from Horstead), St. Michael-at-Plea *, St. Paul, St. Peter Mountergate *, St. Simon and Jude *, St. Swithin *; Outwell, Oxburgh *, Paston, Great Plumstead *, Potter Heigham *, Poringland *, Pulham (base), Pulham St. Mary Magdalen, Pulham St. Mary Virgin *, Rackheath, South Rainham, Ranworth * (panels hung on vestry walls), South Redenhall *, Repps *, Ringland *, Rudham,* Rushall, East Ruston *, Salhouse *, Salle *, Salthouse *, Santon Downham (14th), Saxthorpe, Scarning *, Shelfanger, Sheringham †, Shingham, Smallburgh *, Snitterton, Sparham * (remains), Sprixworth, Stalham * (preserved at rectory), Stanfield, Strumpshaw (painted), Suffield *, Sustead, Swaffham, Swafield *, Swanton Abbot *, Swanton Morley, Swardeston, Taconeston *, Taverham *; Thetford, St. Cuthbert, St. Peter *; Thornham *, Thorpe, Abbots, Threxton, Thurlton, Tibenham, Tilney All Saints (Jacobean, 1618), Tivetshall, Toft Monks, West Toft, Tottington, Trimingham *, Trunch * (1502), Tuddenham *, Tunstead * †, Upton *, Upwell, Walcot, Walpole St. Peter *, North Walsham *, South Walsham, New Walsingham, Walsoken, Weeting *, Wellingham * (1532), Wells, Wendling, Wesenham, Weston Longueville *, Westwick *, Wheatacre, Wickmere, Wiggenhall St. Mary Magdalen *, Wiggenhall St. Mary Virgin * (14th), Wighton, Wolferton, Worstead * (1512), Great Wrotham *, Great Yarmouth, Yelverton, Yetford.

Northamptonshire

The stone chancel screen of Finedon was considerably restored in 1858, but incorporates part of the old screen of 14th-cent. date. There is a stone screen at Ringstead between north chapel and chancel. The low stone screen of Sutton was unfortunately removed in 1867.

Three churches of the county contain some interesting remains

of old wooden screenwork. At Kings Sutton there is a beautiful rood-screen, in eight divisions, of the 14th cent. There are also two other rood-screens late in that century at Bozeat and Harrowden; in the former case the lower panels used to bear painted figures, one of which is kept at the vicarage. Middleton Cheney is a good example of a late 15th-cent. screen, but in that case the cornice only dates from 1865. Bugbrook is richly canopied. By far the best instance in the county or district of a screen carrying the base of the rood-loft is at Ashby St. Ledgers. This well-canopied screen is of delicate and admirable construction, and beautifully carved. The lower panels still show a good deal of the original painting, chiefly in red and green. The stairway to the rood-loft on the south side, with the two original doors, are quite perfect; the floor of the loft is 5 feet 6 inches wide.

Above the beautifully crested screen of Higham Ferrers is the rood-beam.

Pytchley underwent a most searching "restoration" in 1843, when the lower part of the old chancel screen was used in the making of a reading-desk, and the tympanum frame (which has been already named) was placed against the west wall of the nave. There were till quite recently several figure-painted panels of the old screen kept in the vicarage at Grafton Regis; but they have now "disappeared;" one of the figures bore a head in his hand, with inscription *Sanctus Dionisius*. There were also several old painted panels of the rood-screen in the vicarage at Bozeat; one of these now remains, a figure in red with a large star over his head, supposed to form part of Visit of Magi.

Holdenby church contains a chancel screen of great interest and fine classical design. It dates from about 1580, when the first great Renaissance architect, John Thorpe, was building the magnificent pile of Holdenby House. A fanciful notion has obtained some currency that this screen was not designed for the church, but was moved here when so much of the great house was pulled down in the 17th cent. The plans, however, of the house are extant, and there was no such screen, or any space for it, in any part of the building. The late Mr. Micklethwaite, who paid two special visits to inspect the screen, was able to point out several features that established its construction for a church and not for any house-chapel. The church was beautified in other ways by Thorpe's workmen, both in wood and stone, but much of this

excellent work was, alas! swept away at a destructive restoration in 1868. At that time the lofty superstructure of the screen was pulled down, and now disfigures other parts of the church. The chancel screen of Marston St. Laurence, dated 1610, was moved to the west end of the church during the disastrous restoration of 1877.

A very fine classical screen was erected in the rebuilt church of All Saints, Northampton, in 1676. It was unhappily removed at the "restoration" of 1865; parts of it are now worked up into the three doorways out of the western vestibule into the church.

Drawings of the Irthlingborough screen appear in the *Sketch-book of the Architectural Association* (1st series, vol. ix.).

Great Addington (p.), Little Addington, Apethorpe (screen under tower, 1633), Ashby St. Ledgers, Badby (piece in vestry), Barnack (base, also p.), Great Billing, Bozeat * (late 14th), Burton Latimer, Bugbrook, Catesby, Catterstock, Dodford, Denford (base, and p.), Earls Barton (restored), Everdon, Evenley, Floore, Geddington (1618 p.), Hannington, Hargrave, Harrington, Harringworth, Great Harrowden (14th), Little Harrowden, Higham Ferrers (and p.), Holdenby (Eliz.), Irchester (base, and p.), Irthlingborough (base and p.), Isham (base), King's Cliffe (parts in pulpit and reading-desk), Lilburne, Marston St. Lawrence (1610), Middleton Cheney, Nassington (parts), Northampton All Saints (17th, parts), Peakirk (parts), Peterborough (parts), Polebrook, Rounds (p.), Rushden (and p.), Sibbertoft (good fragment), Stanford (now in tower arch), Strixton, Tansor (moved), Warmington (parts), Weston Favell (p., end of 17th), Wellingborough.

Nottinghamshire

There is not much screenwork in this county. The stone structural screen at Southwell minster is of 14th-cent. date.

Of wood screens, the best is the very rich canopied rood-screen at Newark, dating from about 1500. The lofty screen of Strelley is also canopied. The Staunton screen is dated 1515, and bears an inscription asking prayers for the donor. Balderton is a good example, *c.* 1475. The base of Bingham screen is old, but disfigured with inappropriate modern painting. This was a case of a filled-up tympanum in the arch above the screen up to the date of the church's restoration, as shown in a sketch taken in 1845, which is preserved in the church. At the time of the removal of the filling-up, the tympanum bore the royal arms and the date

1777 ; but there can be little doubt that it had originally a painted Rood. Lambley is remarkable for having the rood-loft stairs in the north wall, and a further set of stairs in the south wall, which led from the rood-loft to the roof. There are some of those small piercings in the panels on the right-hand side of the screen at Wysall, which served as "squints" for kneeling worshippers. Blyth has painted panels in the rood-screen of the parochial nave.

Balderton, Bingham (base), Blyth *, West Bridgeford (foundation), Burton Joyce, North Collingham, East Drayton, Halloughton, Hawton, Holme, Kelham, Lambley, East Leake (fragments), East Markham, Newark †, Ordsall (now under tower), Plumtree (restored), Staunton, Strelley †, Walkeringham, Winkbury, Woodborough (remains), Wysall.

Oxfordshire

The county is celebrated for having the oldest chancel screen (Stanton Harcourt) in its original position in England. The old screen at Thurcaston, Leics., is probably somewhat earlier in the 13th cent. than that at Stanton Harcourt, but it has been moved. This Oxford example has a series of trefoil-headed narrow arches supported on slender banded shafts ; it is of the latter part of the reign of Henry III., and its mouldings correspond with those of the arch in which it is fitted. The Stanton Harcourt screen is 14 feet 7 inches wide and 9 feet 4 inches high ; the hinges, bolt, and lock of the double doors are original and still perfect. It is well illustrated in Parker's *Glossary*. At Cropredy are some remains of a rood-screen of 14th-cent. date, and in the same church is some 15th-cent. screenwork enclosing a chantry chapel in the south aisle. There are several other interesting screens in the county. At Charlton-on-Otmoor, Handborough, and Rollright the coped work supports the foundation of the rood-loft. At Bloxham, Handborough, and Swalcliffe there are considerable traces of the original colouring. Swinbrook is given in Bury's *Ecclesiastical Woodwork* (1847) as a good example of a canopied rood-screen.

Drawings of the Handborough screen appear in the *Sketch-book of the Architectural Association* (1st series, vol. viii.).

At Broughton is a stone chancel screen of 14th-cent. workmanship. The stone screen at North Leigh is modern ; there was a "Grecian wooden screen" when Parker wrote in 1842.

HANDBOROUGH, OXFORDSHIRE

CHARLTON-ON-OXMOOR, OXFORDSHIRE

Stone.—Broughton.

Wood.—Adderbury, Great Barford, Bloxham * (restored), Brize Norton (restored), Charlton-on-Otmoor *, Chinnor, Cropredy (14th), Cumnor, Deddington, Dorchester, Handborough †, Lower Heyford, Langford, South Leigh (restored), Milcombe (restored), Oxford cathedral (p.), Great Rollright †, Rousham, Shutford, Somerton, Stanton Harcourt (13th), Stanton St. John (p.), Stokenchurch, Swalcliffe, Swinbrook †, Sydenham, Warborough, Wardington, Westcote Barton *, Yarnton (post-Reformation), Yelford.

Rutland

There is but little screenwork remaining among the old churches of Rutland. They passed through a period of exceptional neglect, followed by most drastic "restorations." A writer who contributed a series of descriptive church articles to the *Stamford Mercury* in 1860–62, reported that the screen of the neglected church of Bisbrooke "lay on the chancel floor;" that the screen of Stoke Dry was much mutilated and broken; that Belton chancel screen had "pretty tracery;" that North Luffenham had "an original chancel screen of three open panels with tracery above;" and that Langham had a 14th-cent. screen. Great Chesterton had at that time a "chancel arch hidden by a tottering singing gallery," which reads as if it was the remains of a rood-loft; and Caldecot had the remains of a screen worked up into a reading-desk.

The one notable piece of screenwork now surviving is the rood-screen of Stoke Dry, which is of great interest, though in a mutilated condition. It is coped with fan tracery on the west side for the support of the former loft; the peculiar feature is that it has lateral moulded projections at each end, which probably served to support additional figures to the three that formed the central Rood.

Caldecot (parts), Egleton, Harringworth, Ketton (parts), South Luffenham (parts), Lyddington, Stoke Dry †.

Shropshire

The very beautiful screenwork of Tong and Ludlow is known to be about the middle of the 15th cent. Highley, North Lydbury, and Bettws-y-Crwyn have elaborately carved rood-screens.

At North Lydbury the old structural connection between the

screen and the rood-loft is shown after a curious fashion. In the place of the rood-loft is a remarkable painting of the Commandments, the Creed, and the Our Father in black letter, signed by "Charles Bright, churchwarden, 1615."

The altar rails of Llanvair Waterdine are made out of curious carved fragments of a late mediæval rood-screen. The carving includes a remarkable inscription in fifty-seven letters, which has hitherto eluded the attempts at deciphering of the most skilled palæographists.

On the north side of Adderley church (rebuilt in 1801) is a singularly fine piece of late Jacobean screenwork, removed from the former church. It is illustrated in Mr. Cranage's great work on the churches of the county.

Adderley (17th), Bitterley † (remains), Bettwys-y-Crwyn, Cleobury Mortimer (p.), Ditton Priors (part), Easthope, Ellesmere, Ford, Hughley †, Kinlet, Ludlow †, Llanvair Waterdine (parts), North Lydbury, Munslow, Neen Savage (restored), Shifnall, Tasley, Tong.

Somersetshire

though quite overshadowed in the number of its screens by the adjacent county of Devon, has a variety of beautiful examples, chiefly in West Somerset, between Taunton and Minehead.

In stonework there is a good 15th-cent. rood-screen at Brimpton.

Though there is no old rood-loft remaining in the county, there are several good groined or coped screens that carry the floor of the loft. A particularly fine example of such screens is the richly carved and gilded rood-screen of Banwell; it was erected about 1522; the churchwardens' accounts have many particulars as to its cost. At Lydeard St. Laurence some early Jacobean painting of arms and royal symbols has been introduced into a late 15th-cent. screen. It may be well to cite a passage from a series of articles contributed to the *Athenæum* in September, 1906, as to the churches of the Hundred of Carhampton.

A particular feature of the 15th-cent. or Perpendicular architecture of the churches of West Somerset, which also prevails generally in Cornwall and Devon, is the frequent absence of both chancel arches and nave clerestories. The absence of chancel

arches led to the greater elaboration of rood-screens. Well-carved screens, to judge from fragments of about 1450, which ran across the churches of Luccombe, Selworthy, and Porlock, were pulled down during the respective refittings of those buildings in the first half of the 19th cent. The Luccombe screen was removed in 1840, the best parts being used as a reredos and for the front of a west gallery. In a recent admirable restoration of this church most of these fragments have been used in a low screen. At the little church of Culbone the screen across the chancel arch still remains ; it is of somewhat rude but effective design, and has large quatrefoils at the head of each of the eight openings, four on each side of the doorway.

There is, however, a most remarkable group of screens in five adjacent parishes of this Hundred, all *c.* 1500, and obviously executed by the same set of craftsmen. They had not received the attention they deserve, and are to be found in the churches of Dunster, Minehead, Carhampton, Timberscombe, and Withycombe. The last two of these, being in small churches in villages off main roads, are almost unknown. They have a character of their own, differing much from the fine screens of South Devon, but having a considerable resemblance to the well-known example in Hartland church, North Devon. All of these screens are about 11 feet high, but vary greatly in length, in proportion to the width of the church —from Dunster, with fourteen bays or compartments, seven on each side of the central doorway, stretching across the nave and both aisles, to Withycombe, with only two compartments on each side of the doorway, across the east end of the nave of this small church, which has a width of only 18 feet 6 inches. These screens are coved or canopied on each side, so as to allow of a considerable width for the rood-loft above them. At Minehead the top of the screen is about 8 feet in width, and at Withycombe it is 5 feet 8 inches. The beautiful tracery of four divisions in each compartment is similar in each instance, and there is also a close likeness in the enriched lines of finely carved cornices that project above the coving on the western side. These screens were stripped of their roods at the time of the Reformation, and the protecting panels of the rood-lofts have also disappeared, but otherwise they are in good condition.

The exact date of the finest of the series, that of Dunster, is known, and it was probably the harbinger of the rest. A dispute

arose towards the close of the 15th cent. between the Benedictine prior of Dunster and the parochial vicar of the town as to the use of the respective portions of the church. The dispute was settled in 1499 by the Abbot of Glastonbury as arbitrator, when it was decided that the parishioners, who seem previously to have used the crossing under the tower as a chancel, were to be strictly confined to the nave. The handsome rood-screen was then put up across the nave and its aisles in the unusual position of two bays from the east, in order to secure a proper chancel or presbytery for the use of the parish.

The Minehead screen, across the nave and south aisle, has eleven compartments, including the two that form the entrances to the chapel and north aisle. The churchwardens' accounts show that the loft was reused and fitted with seats in 1630. These seats remained on this wide loft and were used by school children, both boys and girls, up to the restoration of the church in 1887–9.

The screen at Carhampton underwent slight repair and a complete painting and gilding at the time when the church was considerably restored in 1862–3. There is not, of course, the shadow of a doubt that all these screens were originally beautifully painted and gilded; but the attempt to reproduce the old effect at Carhampton is somewhat of a failure, though laudable enough for the time at which it was made. Too much white has been used, and the colours are too crudely tinted.

But if the repainting of the Carhampton screen cannot be regarded with satisfaction, the extraordinary and incongruous shades with which some one has seen fit to smear the beautiful old screen of Timberscombe must certainly be viewed with general distaste.

The screen of the little church of Withycombe is unspoilt by modern colouring, but the compartment adjoining the south wall has been stripped of all its tracery in order to make an easy thoroughfare from the chancel seats into the adjoining pulpit in the nave. Local gossip says that this ruthless deed was perpetrated for the convenience of a former minister of unusual dimensions.

The chancel screen at Alford is of an early type, and not in its original position. The Bridgwater parclose screen is of an early and massive character; it was formerly across the chancel. The much-discussed cornice of the Norton Fitzwarren rood-screen, with quaint carvings illustrative of a local dragon legend, was inserted at

WILTHYCOMBE, SOMERSET

a last-century restoration. The Curry Rivel screen, which is early and somewhat rude in execution, is believed to be unique in its arrangement ; the loft groining is supported on shafts standing out clear in front of the main mullions. Low Ham chancel screen is a very curious Carolean imitation of Gothic. The sister screens of North Newton and Thurloxton are of heavy Laudian type, richly carved, and with open arcades.

At Castle Cary, the old rood-screen has been restored and now encloses the vestry. At Combe St. Nicholas the rood-screen has been taken down and placed behind the stalls. In 1849, the rood-screen of the church at Fitzhead was taken down and re-erected at the west end ; but it has recently been replaced in its original position. The tympanum, or filling up at the back of the rood-loft, may still be noticed at Raddington. On the north wall of the tower of Winsham church is a remarkable early painting of the Crucifixion on canvas, which originally formed the tympanum at the back of the rood-loft. Our Lord hangs between the two thieves, and the two Marys are below the central cross ; it is illustrated in vol. xxiii. (1900) of the *Bristol and Gloucester Archæological Society's Transactions.*

Croscombe has an exceptionally fine early 18th-cent. screen. The screen at Elworthy is of Laudian date, and inscribed—"O Lord, prepare our arts to praye. Anno Domi 1632."

Stone.—Backwell (p.), Brimpton, Dundon Compton (base), Stoke-sub-Hamdon, Wells †.

Alford, Long Ashton (and p.), Backwell, Banwell † (1522), Bicknoller †, Bishops Lydeard †, Bridgwater (p.), Brimpton, Brushford (14th), Burrington (and p.), Queen Camel †, Carhampton †, Castle Cary (part), Cheddar, North Cheriton (restored), Churchstanton (fragments), Combe St. Nicholas (p.), Compton Martin (p.), Congresbury, Croscombe (18th), Crowcombe †, Culbone, Curry Rivel (early), St. Decumen, Ditcheat (1630), Dunster † (and p.), Elworthy (1632), Fitzhead †, Halse (restored), High Ham †, Low Ham (17th), Kelston, Keynsham (p., 15th and 17th), Kingsbury Episcopi (restored 1843), Limington (fragments), Luccombe (parts), Lydeard St. Laurence, Mere, Middlezoy, Milborne Port †, Minehead †, North Newton (1637), Norton Fitzwarren †, Norton St. Philip (p.), Nunney, Nynehead (restored), Oare (chiefly modern), West Pennard, Pilton, Porlock (fragments), Priddy (17th), Raddington, Long Sutton † (restored), Thurloxton (17th), Timberscombe †, Tintinhull (base), Trent †, Trull †, Wellow, Whitestanton, Winsham (tower), Withycombe †, Wrington.

Staffordshire

The extant church screenwork of this county is comparatively unimportant. Blore, however, has a rood-screen and parclose of much interest. The rood-screens of both Blithfield and Enville have been considerably restored. The east ends of both the aisles of Hamstall Ridware are enclosed with old screens; the one on the south side is the earliest. There is much new screenwork in Staffordshire, both in wood and stone. At Penkridge are remarkable church gates and grills of wrought-iron work; they are of Dutch workmanship, dated 1778, and were brought here from Cape Town.

Blithfield (restored), Blore, Enville (restored), Hamstall Ridware (p.), Salt, Sandon, Swinnerton, Tettenhall (p.), Trentham (17th), Waterfall (17th), Wolverhampton (p.).

Suffolk

It is only at Long Melford and Bramford that there is any stone screenwork in this county. In the latter case there is a fine stone chancel screen of three arches, dating from early in the 14th cent.

Suffolk is not quite so rich in wood screenwork as Norfolk, but there are a few beautiful painted examples, and many others of merit. Somerleyton and Sotterley have good painted panels of apostles and saints. The Woodbridge screens form a continuous stretch across nave and aisles. Barking, Belton, and Grundisburgh are fine instances. Withersfield has much better carving on the east than on the west front. Hawstead is noteworthy for having the old sanctus bell attached to it; an arrangement which also occurs at Salhouse, Norfolk. In some instances parts of the old rood-screen are preserved in more recent furniture, as is the case with the altar rails at Blakenham. At Kedington the chancel screen is dated 1619.

The Hundred of Blything, however, has the best of the Suffolk screenwork. It possesses one glorious old screen at Southwold, another of almost equal value at Bramfield, a third, of much merit, at Westhall, as well as several, of which the greater part or good

fragments remain. To take the latter first, the remains of the Blythburgh screens are well worth notice; the base of one half of the rood-screen is in position at South Cove; there are two good painted panels of the old screen (St. John the Evangelist and St. Mary Magdalen) preserved in the vestry door of Sotherton church, and there is much left of a good old rood-screen at Rumburgh. The Westhall screen is remarkable for the fairly good and unrestored state of preservation of the series of saints on the panels of the base; they are eight in number on each side, and merit far closer attention than they have yet received. The Bramfield screen is of great beauty and in remarkable preservation, and worth a special pilgrimage; the village lies two and a half miles south of Halesworth. The coved canopy-work that supported the rood-loft remains on each side; it projects from the screen on the west side 30 inches, and 27 inches on the east side. There are abundant remains of the original delicate painting on the screen itself, as well as on the saint-bearing panels of the base. The diminutive figures of angels among the divisions of the canopy-work on the south side of the front of the screen (they are absent from the north side) probably indicate the presence here of an altar to St. Michael and the Angel Host.

The glories of the painted Southwold screens, stretching across the whole width of the church, have been too often described to need more than mention. But a word of protest must be entered against the cool assumption that the merchant princes of this part of England had to import artificers across the seas to carve and paint in these beautiful churches—and yet the run of guide-book writers will persist in propagating this very unpatriotic and baseless notion. The best short handbook to the church (written by Mr. C. R. B. Barrett) says of the screen that it is "a worthy monument of the skilled foreign artists by whom it must have been executed." Mr. G. E. Fox, however, conclusively showed the falsity of this idea in an address delivered in this church a few years ago to the Archæological Institute, when he gave the names of the probable local artists.

The fairly good and interesting screen of Cratfield church has, of late, been rendered ridiculous by being moved—or rather the mover of it has made himself ridiculous—from the chancel archway to the filled-up archway leading into the tower at the west end of the nave.

Stone.—Bramford, Long Melford (p.).

Wood.—Alpheton, Athelington, Bacton (p.), Badley, Bardwell, Barking, Barnardiston, Barningham, Barrow, Barsham (Jacobean), Great Barton (p.), Bedfield *, Belton, Billingford, Great Blakenham (remains), Blundeston *, Blythburgh (p.), Bramfield * †, Brandon (base), Brockley, Burgate, Burstall (14th), Cavendish, Cavenham (14th), Cockfield, Coddenham * (remains), Combs, Great Cornard (base), South Cove * (base), Cowling, Cratfield, Creeting St. Mary, Dennington, Ellough, South Elmham All Saints, Eriswell, Eye *, Fakenham, Flempton, Framlingham, Freckenham, Gisleham *, Gorleston St. Andrew, Grundisburgh, Hargrave, Harleston, Hawkedon, Hawstead, Hessett, Hitcham *, Hunston, Icklingham; Ipswich, St. Mary-le-Tower, St. Matthew; Kedington (1619), Kersey *, Langham, Lavenham (p.), Laxfield, Lidgate, Mellis, Mettingham, Mickfield, Mildenhall, Moulton, Newbourne, Nowton, Pakefield, Pakenham, Parham *, Playford, Poslingford, Rattlesden, Ringsfield *, Risby, Rumburgh (remains), Sibton, Somerleyton *, Sotherton * (two panels), Sotterley *, Southwold *, Stanton *, Earl Stonham, Stowlangloft; Sudbury, All Saints (p.), St. Peter (p.); Thrandeston, Thurlow, Troston, Ufford *, Walsham-le-Willows, Walton, Wattisfield, Great Wenham, Westhall *, Wingfield *, Withersfield, Woodbridge *, Woolpit *, Yaxley *, Yoxford.

Surrey

This county has comparatively little screenwork left in its churches. Surrey has, however, the distinction of owning the oldest piece of screenwork in this country. It occurs in the remarkable church of Compton, where there is a low screen of late Norman character, *c.* 1180, consisting of a series of small octagonal shafts with carved capitals supporting plain semicircular arches. It forms the front of the upper chapel over the groined eastern section of the chancel, and is more of the nature of a protective balustrade than a screen. The screens of Beddington, Cranleigh, and Farnham appear to be of late 14th-cent. date. The remainder are chiefly of the latter part of the 15th cent. The screens of Charlwood and Chelsham are early 16th cent.; the latter of these has remarkable balustrade-like shafts supporting the upper tracery. At Compton a handsome Jacobean screen has been moved to the west end of the church.

The Norman screen at Compton is illustrated in Parker's *Glossary*, and that of Chelsham in Mr. Johnston's article on

Ecclesiastical Architecture in vol. ii. of the *Victoria History of Surrey*.

Alfold, Beddington (14th), Great Bookham, Charlwood, Chelsham, Chepstead, Compton (two), Cranleigh (14th), Elstead, Farnham (14th), Gatton, Godalming, Hascombe, Horley, Horne, Horsell, West Horsley, Leigh, Lingfield, Merstham, Nutfield, Reigate, Send, Shere, Thursley, Wandborough, Witley.

Sussex

The particular feature of the screens of this county is the unusually large proportion of workmanship extant prior to the 15th cent. The tracery of the screen of Old Shoreham is of Edward I.'s time, and those of Bignor, Chichester hospital, Eastbourne, Etchingham, Henfield, Playden, Poynings, Rodmell, and West Thorney are of different periods of the 14th cent. In quite recent years the rood-screens of Rustington and Worth disappeared during "restoration."

Stone.—Arundel (shrine), Boxgrove, Chichester cathedral.

Wood.—Appledram (portions), Ardingley, Berwick, Boxgrove (p.); Brighton, St. Nicholas †; Burton, Bury, Chichester hospital (14th), Climping (p.), Eastbourne (14th), Etchingham, Fletching, Henfield (p., 14th), Mayfield (portions), Ovingdean, Penhurst, Playden (p., 14th), Poynings (p., late 14th), Rodmell (p., 14th), Rotherfield (p.), Rye (p.), Old Shoreham (Edward I., and 15th), West Tarring (p.), Thakeham (p.), West Thorney (p., 14th), Warnham (17th), Westham.

Warwickshire

The church of Bickenhill has a curious stone screen. The rood-screen of Long Itchington is a fine and rare example of 14th-cent. wood carving; whilst the next-century screens and lofts at Knowle and Wormleighton are exceptionally good. At Wootton Wawen the ancient screen has some modern additions; it is flanked on each side by parcloses, which formerly enclosed chantry altars.

Stone.—Rickenhill; Warwick, St. Mary (p.).

Wood.—Beaudesert (14th), Berkswell (p.); Coventry, St. Michael; Flecknoe (p., fragments), Henley-in-Arden, Long Itchington (14th), Knowle * †, Lapworth, Merevale, Oxhill, Rowington (p.), Shotteswell (14th), Stratford, Wolverton (restored), Wootton Wawen, Wormleighton.

Wiltshire

There are some good examples of mediæval screenwork among the comparatively few instances in this county. The rood-loft remains over excellent carving both at Amesbury and Edington. There is also admirable workmanship to be noticed in the screens of Compton Bassett, Cliffe Pypard, and Mere.

In stone screenwork Wiltshire is rich. The late 15th-cent. stone rood-screen of Malmesbury Abbey is 11 feet 6 inches high; it has a central doorway now blocked, and the embattled cornice is enriched with the royal arms and badges of Henry VI. The finest of all stone screens in parish churches is to be found at Compton Bassett, near Calne (illustrated in Weale's *Quarterly Papers*, vol. iii.). This is an example of the enriched work of the latter half of the 15th cent. at its best. The chancel arch is enclosed by an openwork screen of stone, and 3 feet 6 inches in front of this is a lofty arcade of three four-centred arches, rising to the height of 12 feet. The arches are delicately cusped, the spandrels and cornice richly carved, and the piers adorned with niches, now empty. The two planes are connected by a panelled vault of stone; the rood-loft which this carries is a restoration.

Heytesbury has a fine stone screen to the north transept, with a gallery or loft above supported by fan-vaulting. Of the other instances of parochial stone rood-screens, that of Yatton Keynell shows the best workmanship. Stockton can scarcely be called a screen, for the chancel is divided from the nave by a solid wall, pierced by a low doorway and two hagioscopes.

Stone.—Great Chalfield, Charlton, Compton Bassett †, Corsham (p.), Heytesbury (p.), Highway, Hilmarton, Malmesbury, Salisbury (fragment), Yatton Keynell.

Wood.—Avebury †, Great Bedwyn, Berwick Bassett, Bremhill, Christian Malford (p.), Cliffe Pypard, Coombe Bissett (restored), Corston, Edington †, West Harnham (p., Jacobean), Hullavington, Kingston Deverill, Lyneham, Mere †, Oaksey.

Worcestershire

has a few good rood-screens, notably at Blockley, Little Malvern, Shelsley Walsh, and Upton Snodsbury. The front of the rood-loft of Strensham, containing the painted figures of twenty-four saints, now forms the front of a west gallery.

The rood-screen at Sedgeberrow is of most unusual design; the lower part is stone and the upper part is of lofty open tracery; it was renewed some years ago by Mr. Butterfield.

The rood-beam remains at Little Malvern and Shelsley Walsh.

Alfrick (base), Besford †, Birts Morton (base), Blockley, Bredon, Castle Morton, Harvington, Leigh †, Middle Littleton (base), North Littleton (parts), Little Malvern, Pendock (parts), Pershore (p.), Ripple (parts), Sedgeberrow (restored), Shelsley Walsh, Strensham *, Upton Snodsbury, Wickhamford (base), Worcester cathedral (p.).

Yorkshire

was at one time singularly rich in rood-screens that had survived the iconoclasm of the 16th and 17th cents.; their general demolition dates from the Georgian era, when the various archdeacons ordered their demolition without any warrant of legality. Dr. Heneage Dering, dean of Ripon, and archdeacon of the East Riding, personally inspected the Holderness churches between 1720 and 1725, and in all cases ordered "the partition or screen betwixt the body of the church and chancel to be taken down, from the balk or beam downwards as far as the Cancelli or tops of the pews, and the king's arms to be sett up in some more convenient place." A few parishes were bold enough to resist. In the deanery of Buckrose, Winteringham only disobeyed. In 1737, Dr. Osbaldeston, dean of York, visited the churches of the Chapter's Peculiar and swept away eight chancel screens. Dr. Blake, archdeacon of York, was equally unscrupulous, about the same period, in the destruction of the screens within his jurisdiction. The marvel is that so many yet remain up and down this great shire.*

In the East Riding there is a 14th-cent. chancel screen at Patrington, and later examples at Winestead, Ganton, Skipwith, Swine, Watton, and Flamborough, and there are screen fragments at Burnby, Hayton, Sutton, and Welwick. At Watton, where there is no chancel arch, the late 15th-cent. screen is carried up after a curious fashion to the ceiling. The front of the rood-loft of the singularly fine screen at Flamborough is beautiful even in its mutilated condition; it has thirteen (originally fifteen) canopied niches; there are considerable traces of the former rich colouring,

* *The Chancel Screens of Yorkshire*, by C. B. Norcliffe. Yorks. Archit. Soc. 1882.

vermilion, blue, and gold. Parclose screenwork may be noticed at Winteringham, Hemingborough, Kirk Ella, Swine, Flamborough, and Holy Trinity, Hull.

There are also some interesting remains of screenwork in the North Riding, though there are very few instances, such as Crayke and Wenley, where the rood-screen is *in situ*. At Aysgarth there is a noble coved screen carrying the base of the rood-loft, which was moved here from Jervaulx abbey ; it has been repainted and regilded. This screen stood in its proper place between nave and chancel, but at a modern restoration its story was falsified by being moved to the south side of the chancel. On the north side of the chancel is a modern screen crowned by an ancient beam. The beam is inscribed, *A. S. Abas anno Dm.* 1536. The initials stand for Adam Sedburgh, the last abbot of Jervaulx, and the date is the year when he was done to death for his share in the Pilgrimage of Grace. At Thirsk, Cattarick, Easby, and Grinton there are some excellent old parclose screens. The south aisle of Hornby church is separated from the south chancel chapel by a screen, on the inner side of which are five painted panels. Stonegrave affords a good example of a 17th-cent. chancel screen.

There is but little old screenwork left in the West Riding. At Silkstone is a late 14th-cent. rood-screen, and there is a good one of late 15th cent. at Kildwick. But by far the most interesting is the elaborate screen of the remote little church of Hubberholme, which still carries its rood-loft. It was erected in 1558, just at the close of Mary's reign.

The church of Great Mitton, on the verge of Lancashire, has a noteworthy chancel screen ; it bears an imperfect inscription stating that it was erected in the time of William Staynford, abbot. Staynford was abbot of Cockersand in 1393. The upper part has been repaired after an extraordinary fashion ; several parts have been reproduced in cast iron. In the same church there is a side screen between the chancel and the north chapel.

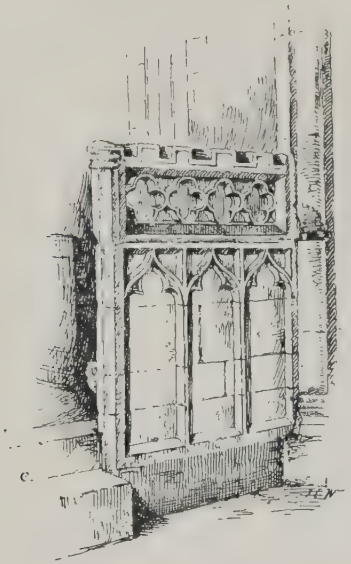
Stone.—Howden †, Methley, Ripon †, York cathedral †.

Wood.—Almondbury (1522), Aysgarth, Barnborough, Barnby (14th), Bedale (p.) ; Beverley, Minster (p.), St. Mary ; Bolton Abbey, Burnby (fragment), Compsall †, Cattarick (p.), Crayke, Croft (p.), Easby (p.), Ecclesfield, Fishlake, Flamborough †, Ganton *, Grinton (p.), Halifax, Hatfield †, Hemingborough (p.), Hornby *, Hubberholme † (1558) ;

FLAMBOROUGH, YORKS

HUBBERHOLME, YORKS

Hull, Holy Trinity (fragment); Kildwick, Kirk Ella (p.), Kirk Sandal (p.), Leake (parts), Great Mitton (and p.), Melton-on-the-Hill, Patrington, Richmond, Romaldkirk (parts), Rotherham, Selby (p.), Silkstone (late 14th), Silton, Skipton, Sprotborough, Stonegrave (17th), Sutton-in-Holderness (fragment), Swine, Thirsk (p.), Wakefiled (post-Reformation), Welwick (fragment), Wensley, Whenby, Winestead.



STONE SCREEN, CHELMORTON, DERBS.

CHAPTER V

PULPITS AND HOUR GLASSES

PULPITS *

ALTHOUGH pulpits were used in the refectories of monasteries from an early date, they do not seem to have been introduced into churches until the 14th cent., and almost all the Gothic pulpits now existing belong to the Perpendicular period. Their material is always stone or wood; not a single example of a metal pulpit, not unfrequent on the Continent, is found in England. Metal pulpits were not, however, unknown in England, as is shown by the following extract from the *Rites of Durham* :—

"Adjoyninge unto the lower parte of the great wyndow in the weste end of the gallerie, was a faire iron Pulpitt, with barsse of iron for one to hould them by going up the stepes unto the pulpett, where one of the Mouncks did cume every holyday & sunday to preach, at one of the clock in the afternoone."

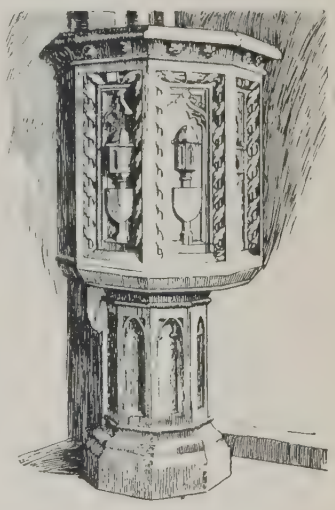
About a third of those which have survived are of stone, but it is probable that most of the stone pulpits have been preserved, while an enormous majority of the wooden ones have perished.

The stone pulpits are usually of some fine-grained, easily worked, white stone, such as clunch or Painswick stone, and they occur chiefly in districts where such stone was easily procurable, as in Gloucestershire, Somerset, and Devon. Some of the best examples, however, are elsewhere, as at Nantwich, Coventry, and Wolverhampton. They are usually polygonal, and attached to a pier, and have their faces adorned with tracery. Some resemble refectory pulpits, bracketed out from a niche in a wall whose

* The only work on old English pulpits is that by T. T. Dollman, entitled *Examples of Ancient Pulpits* (1849). A second series was projected, but never issued.

thickness contains the staircase by which they are entered. Such are the pulpits at Chipping Sodbury, Glos., and at Nailsea and Weston-in-Gordano, Somerset. At Buckminster, near Melton Mowbray, there is a singular octagonal tower of stone standing free in front of the chancel arch, which perhaps served among other purposes as a pulpit. That at Nantwich is an ambo combined with, and projecting from, the dwarf screen of stone which protects the chancel of that church. The pulpit at Wolverhampton, the most effective of all, has a good stone staircase guarded by a large seated figure of a lion.

All pre-Reformation wooden pulpits, except that of Mellor, are much alike, and they are distributed over the whole country. Each consisted of an octagonal or hexagonal "tub" with panelled sides, supported by a slender shaft with miniature buttresses and panelling. Unfortunately many have been cut down in recent years and placed on stone bases. They are frequently decorated with colour and gilding, and some, especially in Norfolk, have panels with painted figures generally representing the Evangelists or the Doctors of the church, similar in character to the screen panels. At Castleacre the pulpit has painted panels of the Four Doctors; but in this case it has evidently been made up from the remains of the screen.



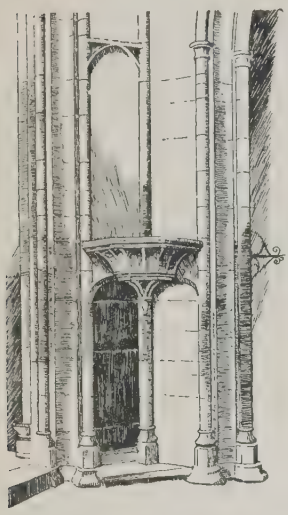
ST. PAUL'S, TRURO

The 15th-cent. sexagonal pulpit of the once grand collegiate church of Fotheringhay is of particular and exceptional interest. It rises from a slender stem, and is set against a pier of the north arcade. Over it is a hexagonal fan-vaulted canopy, and on the panelled back are the arms and supporters of Edward IV. Over this original canopy there is a later one of 17th-cent. date and arabesque design. The body of the pulpit has two tiers of panels, the lower one of linen-fold design and the upper one with cinquefoiled bends and carved spandrels.

There are various pulpits of Elizabethan or Jacobean date;

they are always of wood, but there is a very simple and elegant stone pulpit at Wells cathedral, which is one of the earliest specimens of Renaissance art in England. It was erected to the memory of Bishop Knight, who died in 1537.

Pulpitum in mediæval documents usually means the rood-screen, but this is not invariably the case. One of the earliest instances wherein the word has the ordinary modern meaning occurs in the *Chronicle of Jocelyn*, wherein he tells us that Sampson, the great Abbot of St. Edmunds, who ruled from 1182 to 1211, was wont to preach to the people in English, and for this reason caused a pulpit (*pulpitum*) to be made in the church.



WALPOLE ST. ANDREW, NORFOLK

Occasionally there is evidence that the rood-loft, facing the nave, was used as a pulpit or stage from which to address the congregation.

Now and again there seems to have been an adjunct to the rood-screen for preaching, the rood-loft stairs being used for the purpose of reaching it. At Walpole St. Andrew, Norfolk, there is a most interesting and exceptional feature of this character in the shape of a large stone 15th-cent. bracket immediately above the lower doorway leading to the rood-loft. In this case there can be but little doubt that the bracket supported a small wooden pulpit.

It should also be remembered that early pulpits were frequently movable, and placed in the nave or elsewhere when required. This was the case at Bury St. Edmunds, where a movable pulpit was kept in the chapter-house. One of this character is still preserved at Hereford cathedral, and there was another at Norwich cathedral until recent years. There is one at the present day at King's College Chapel, Cambridge. They were in common use on the Continent, and are still occasionally found in use.

John Wesley was no antiquary, and when visiting Sheffield imagined that a most ancient use was a novelty. In his *Journal*, under date August 15, 1781, there is the following entry :—

"I went to Sheffield; in the afternoon I took a view of the chapel lately built by the Duke of Norfolk . . . it is a stone building, an octagon, about eighty feet in diameter. . . . The pulpit is movable; it rolls upon wheels, and is shifted once a quarter, that all the pews may face it in their turns; I presume the first contrivance of the kind in Europe." *

The oldest pulpit now in use in England is that of Mellor, Derbs. This ancient pulpit, of hexagonal form, is cut out of a solid block of oak. It is 4 feet 8 inches high and 2 feet 8 inches in diameter at the top. The panels are ornamented with tracery, the style of which, as shown in the illustration, gives it a late 14th-cent. date. The central band of carving has the appearance of being later or altered work. This pulpit, long disused, has of late been restored to its proper place, but unfortunately it has been badly repaired with soft wood, and an unsightly and unsuitable cornice added at the top.

MELLOR, DERBS.

In connection with this pulpit it is not a little remarkable, considering its age and singularity, that it is the only known one in England with which any particular pre-Reformation incident is connected. Among Sir George O. Wombwell's MSS., at Newburgh Priory, are various papers relative to prolonged lawsuits between Robert Pilkington and John Ainsworth, in 1496–8, as to the ejection of some tenants on the ground of wood trespass. Amongst them is a memorandum as to the falling of a large number of valuable trees in Mellor township by "Sir Perys Legh Knyght," including "an aspe (aspen) to make arowys of won the fayrest that tyme in all Derbyschyre." This was done on Thursday in Whitsun week, 1498, and "on the Sunday afore midsumer day

* In the church of Helmsley, Yorks., a movable pulpit is now placed in the nave for Lent and other occasional sermons, as the regular pulpit is so far off from most of the seats.

the Knight sent his servant to Mellur chapel, & causyd the prest to say in pylpyd after the prayers . . . that the said Knyght was holle aggreyed with the partese for the said trees that he had fallen in Mellur," and protested that he had done no wrong to Robert Pilkington. "Then the said Robert herd tell of this sclanndur & saying in Mellur chapel aforesaid & was sore asstoynd & grevyd there with & come to the same chapell ye Sonday next after saynt Peter day then next ensewyng, & when the prest had bedyn the pryers in the pylpyt the said Robert stole up in the chaunsell & speke on loude that all the pepull myght here hym & prayed them all to here hym recorde anothere tyme what his saynges was at that tyme." Pilkington then proceeded to set forth at length his version of the tree felling; but with the strife itself we have here no concern (*Hist. MSS. Com. Reports*, 1903).

It is but seldom that inscriptions are found on early pulpits, but we are able to cite two examples.

Round the upper part of the beautiful painted pulpit of South Burlingham, Norfolk, of 15th-cent. date, is this text in black letter from the Vulgate—*Inter natos mulierum non surrexit major Johanne Baptista.*

The pulpit of Heighington church, Durham, of early 16th-cent. date, is octagonal with linen-fold panels having traceried heads. Round the cornice is inscribed in raised black letter, *Orate p āibs Alexandri flettchar et agnetis uxoris sue.* It is the only pre-Reformation pulpit in the diocese.

The following is a list of pre-Reformation pulpits, arranged under counties * :—

Beds.—*Stone.* St. Paul's, Bedford.
Wood. Dean (panelled), Flitwick.

Berks.—*Stone.* Childrey.
Wood. Hagbourn.

Bucks.—*Wood.* Bow Brickhill, Ellesborough (fine 15th-cent. pulpit canopy).

Cambs.—*Stone.* Witcham.
Wood. Elsworth, Fulbourne (14th cent., "carved oak, curious, with panels trefoiled and crocketed, and quaint sculptured spandrels"), Fen Ditton, Haslingfield (*c.* 1500), Harston, Landbeach ("very fine").

* No such list has hitherto been attempted, and we cannot expect that it is perfect or exhaustive. It may be assumed that these pulpits are 15th or early 16th cent., unless stated to the contrary.

CHESTER.—*Stone.* Nantwich.

CORNWALL.—*Stone.* Egloshayle (modernized).

Wood. Bodmin, Camborne (symbols of Passion), Fowey, St. Feock Launceston, Padstow (painted), Tamerton.

DERBS.—*Wood.* Mellor (out of solid oak), Breadsall (old bench ends).

DEVON.—*Stone.* Chittlehampton, Dartmouth (richly coloured, wooden ornaments, *temp.* Charles I.), Dittisham, Harberton, South Molton, Paignton, Pilton, Swimbridge, Totnes.

Wood. East Allington, Bigbury, Bovey Tracy, Bridford, Chivelston, Cockington, Cornwood; Exeter, St. Sidwell; Halberton, Holne (heraldic) Ipplepen, Kenton, North Molton, Stoke Nectan, Thurleston, Tor Bryan.

DORSET.—*Stone.* Frampton (*c.* 1450, figures in three of the compartments).

Wood. Affpuddle (1547), Cranbourne, Litton Cheney (old panels), Stourton Caundle, Whitchurch, Winterbourne.

DURHAM.—*Wood.* Heighington (early 15th cent.), Witton (mediæval shaft).

ESSEX.—*Wood.* Heydon, Thaxted, Wendon.

GLOS.—*Stone.* Ashton (14th cent.), St. Briavels, North Cerney (14th cent.), Chedsworth, Chipping Sodbury, Cirencester (*c.* 1420), Elkstone, Hawkesbury, North Leach, Stanton (14th), Staunton All Saints, Thornbury, Winchcombe.

Wood. Brockworth, Cold Aston (with canopy), Gloucester, St. Mary-de-Lode, Mitcheldean, Titchcombe (14th cent.).

HANTS.—*Stone.* Chale (I. of Wight), East Meon, Shorwell (I. of Wight).

Wood. Dummer (*c.* 1450, canopy 1620), Hambledon, Winchester cathedral (Prior Silkstede, 1498–1524).

HEREFORDS.—*Stone.* Staunton.

HERTS.—*Wood.* Knebworth, King's Langley, Wheathampstead.

HUNTS.—*Wood.* Catworth, Orton, Waterville (16th Renaissance).

KENT.—*Wood.* Boughton Malherb (linen-fold panels), Hollingbourne, Sutton-at-Hone (linen-fold panels).

LANCS.—*Wood.* Overton, Sefton.

LEICS.—*Wood.* North Kilworth, Leicester, All Saints, Lutterworth, Muston, Tugby.

LINCS.—*Wood.* Boston, Claypole, Cotes-by-Stow, Partney, Tattershall.

NORFOLK.—*Wood.* Beeston (linen-fold), Bressingham, Burlingham St. Edmund (painted), Burnham Norton (the Four Doctors, panel painted), Castleacre (painted), Catton (base 15th cent.), South Creyke, Dersingham, Filby, Hensham (1480), Horsham (painted), Irstead (linen-fold), Litcham, Neatishead (linen-fold), Necton; Norwich, St. Mary and Coslany; Snittesham, West Somerton, Great Sparham, Thurning, North Walsham, Walsingham.

NORTHUMBERLAND.—*Wood.* Jarrow-on-Tyne (late 14th cent.).

NORTHANTS.—*Wood.* Brigstock, Caldecote, Fotheringay (with canopy), Hannington (14th cent.), Irthlingborough, Kings Cliff (panels from Fotheringay), Middleton Cheney, Newton Bromswold, Oundle (painted, late 14th cent.), Rushden, Warmington (painted, figures renewed), Woodford.

NOTTS.—*Wood.* Strelley, Wysall (discarded).

OXFORD.—*Stone.* Black Bourton, Coombe (*c.* 1370); Oxford, St. Peter (*c.* 1400), Magdalen College (extensive).

Wood. Bicester (lower part 15th cent.), Burford, Handborough (*c.* 1460), Sandford (stone base), Swinbrook, Great Tew, Widford, Wolvercot (destroyed).

SOMERSET.—*Stone.* Banwell, Barwick, Bleadon, St. Catherine's, Charlecombe, Cheddar (richly coloured), Chesterblade, Compton Bishop, Glastonbury, Hutton, Kewstoke, Kingsbury Episcopi, Meare, Nailsea, Shepton Mallet, Stogumber, Wells cathedral, Wick, Worle, Wrington.

Wood. Bridgwater, Castle Cary, Crowcombe, St. Decumans, Locking, Long Sutton, Meare, Middlezoy, North Petherton, Queens Camel, Selworthy, Stoke St. Gregory, Treborough, Trull.

STAFFS.—*Stone.* St. Peter's, Wolverhampton.

SUFFOLK.—*Wood.* Aldborough, Cockfield (base 15th cent., rest Jacobean), Gazeley, Hawstead, Southwold (painted), Stoke-by-Clare, Sudbury, All Saints (Richard II.), Theberton (late 15th cent.), Tuddenham.

SURREY.—*Wood.* Beddington, Charlwood, Crowhurst (all linen-fold pattern, and possibly Elizabethan), Cranley (made from portions of old screen), Nutfield (late Tudor).

SUSSEX.—*Stone.* Arundel (with canopy), Clympsey, Rye (linen panels).

WARWICKS.—*Stone.* Coventry, Holy Trinity (*c.* 1470); Rowington.

Wood. Aston Cantlow, Coventry, St. Michael, Henley-in-Arden, Southam, Wootton Wawen.

WILTS.—*Stone.* Berwick St. John, Limpley Stoke.

Wood. Kingston, West Potterne.

WORCS.—*Stone.* Worcester cathedral.

Wood. Badsey (1529), Grafton Flyford, Mid-Littleton, South Littleton (old 15th-cent. pieces), Lulsley, Overbury, Wickhamford (15th cent., in later casing).

YORKS.—*Stone.* Beverley.

Wood. Great Mitton.

There are only two known pulpits of Edward VI.'s reign, namely, Affpuddle, Dorset, 1547, and Chedzoy, Somerset, 1551.

The number of Elizabethan pulpits is not large, and the majority of them are undated. Among good specimens may be mentioned those at Welcombe, North Devon, and the one at Sutcombe in the same district, unfortunately discarded; also those

at Kidlington and Bucknell, Oxon. Some of the Elizabethan pulpits are dated, as Bungay, Suffolk, 1558; Knebworth, Herts, 1567; Lenham, Kent, 1574; Worth, Sussex, 1577; Rotherthorpe, Northants, 1579.

At Fordington, Dorset, the stone pulpit is dated 1592. At Hutton Rudley, N. R. Yorks., there is a handsome pulpit of English marquetry bearing the name and date *T. Milner* 1594.

It is small wonder that so few pulpits were provided in Elizabeth's long reign of nearly half a century. The reason is that there was so little use for them; there was probably no reign, from the Conquest to the present day, when there was such a minimum of preaching as in that of Elizabeth. The queen's injunctions of 1559 imply that a licensed preacher ought to preach in every parish church four times a year; otherwise a homily was to be read on Sundays. The Universities and the Bishops had power of licensing preachers, but they used it very sparingly, being alarmed lest the preaching should have either a Puritanical or a Romeward tendency. Lord Keeper Bacon, in 1578, wrote in terms of the greatest severity to Bishop Scambler of Peterborough: "Beholde in every Dioces the want of preachers, nay the greate discouragement that preachers find at yor hands . . . the chiefe places want preachers & the ministers for the most parte be numete." * A full clergy list for the diocese of Lichfield, drawn up in the last year of Elizabeth, is among the Lichfield capitular muniments. The total of benefices was 461, and the total of the clergy 433. Out of the clergy total, less than a fifth, viz. 42, were licensed to preach.

It must not, however, be forgotten that Elizabeth's praise is loudly proclaimed on the well-carved pulpit of Odstock, Wilts.; it is dated 1580, and inscribed—

> "God bless and save our royal queen,
> The like on earth was never seen."

With the accession of James I. came a great change.

There are the remains of a singularly interesting Jacobean pulpit, unhappily discarded, in the church of Hartland, North Devon. The five panels bear the respective words, *God save Kinge James Fines*. The meaning of the last word has been much discussed, but has hitherto escaped any satisfactory solution. That

* The whole of this long and stirring letter is set forth in Serjeantson's *All Saints, Northampton*, 111–113.

fines is a misreading for *finis*, implying either the end of the inscription or of King James, is the usual one given in guide books; but it is too trivial to be worth contradicting. "Fines," spelt in various ways, is a surname not unknown in Devonshire; possibly it may have been the name of some church official or other donor, or even of the wood-carver. Probably the date of the Hartland pulpit is 1603, when the canon was issued ordering a pulpit to be placed in every church where one was lacking. After that year pulpits, dated and undated, the latter much predominating, quickly multiplied.

An undated Jacobean pulpit of good arabesque work at Huntington, N. R. Yorks., has this striking text round the base—*Where there is no vision the people perish* (Prov. xxix. 18).

Among the earlier dated pulpits of the 17th cent., the following may be named :—

1601. Fowey, Cornwall.
1604. Sopley, Hants.
1608. Kingstone, Sussex.
1611. Cley, Norfolk.
„ Stadhampton, Oxon.
„ Hillfarrance, Somerset.
„ Weston-on-Trent, Derbs.
„ Wednesbury, Staffs.
1612. Patrington, Yorks.
„ Chipping, Glos. (*Architectural Sketch-book*, vol. x., 3rd series).
„ Kirby Lonsdale, Westmoreland.
„ Shawbury, Salop.
1614. Dent, Yorks.
1615. Somerton, Somerset.
1616. Byfleet, Surrey.
„ Charlton-on-Otmoor, Oxon.
„ Stonham Aspall, Suffolk.
„ Salford Priors, Warwicks.
1618. Geddington, Northants.
„ Kittisford, Somerset.
„ West Pennard, Somerset.
„ Pilton, Somerset.
1619. Lancaster, St. Mary.
„ Great Ashfield, Suffolk.
1620. Lewes, St. Anne, Sussex.
„ Hunsdon, Herts.
1621. East Dean, Sussex.
1623. Burgh, Lincs.
1624. Bristol cathedral (stone, handsome).
„ Rodburgh, Glos.
1625. Breaston, Derbs.
„ Edington, Wilts. (most effective; *Architectural Sketch-book*, vol. ii., 3rd series).
„ Huish Episcopi, Somerset.
„ Alford, Somerset.
1626. Alne, N. R. Yorks.

A considerable number of undated Jacobean pulpits, mostly early in the reign, are scattered throughout nearly each county. They are numerous in Nottinghamshire, where the examples at Syerston and Barton-in-Fabis are good and undoubtedly early.

Those of Granby and Owthorpe, in the same county, may also be mentioned.

The Laudian revival of comeliness of worship brought about the introduction of a variety of well-carved handsome pulpits. There is a stone pulpit, dated 1634, at Brough, Westmoreland. Two particularly good wooden examples, evidently the work of the same craftsman, are to be found at the adjacent churches of Odiham and Winchfield ; the latter of these bears the date 1634. There is also a further good Hampshire pulpit, of the same date, with a sounding-board and back-piece, at the church of Sherborne St. John. Another good instance, drawn in the *Sketch-book of the Architectural Association* (vol. v., 3rd series), is at the church of All Saints, York.

Some of the Carolean pulpits are of admirable but simple design and execution. There are two beautiful pulpits, closely resembling each other and bearing the same date, 1637, in the Suffolk churches of Chediston and Rumburgh, both in the Hundred of Blythburgh. The former of these was actually ejected from a neighbouring church by ignorant authorities during a recent "restoration," as "inharmonious with its surroundings." Fortunately the rural dean recognized its comeliness and intrinsic value (which is very considerable), rescued it out of a loft, and eventually placed it in Chediston church.

Among other dated pulpits of Charles I.'s reign, all of merit, may be mentioned Babcary, Somerset, 1632 ; Sutton Mandeville, Wilts., 1631 ; Astley Abbots, Salop., and Boscombe, Wilts., 1633 ; Cliffe-at-Hoo, Kent, Halsham, Yorks., Clovelly, Devon, and Sedgebrook, Lancs., 1634 ; Sevenoaks, Kent, 1635 ; Liskeard, Cornwall, Necton, Norfolk, Sawley, Derbs., and Maismore, Glos., 1636 ; and Crayke, N. R. Yorks., 1637.

The rebuilt church of Wangford, Suffolk, contains, in its present pulpit and reading-desk, some remarkably fine examples of foreign inlaid woodwork of the 17th cent. These two pieces of church furniture are formed out of the pulpit which used to stand in the private chapel of old Henham Hall, which was burnt down in 1773.

The following pulpits of the 17th cent. bear inscriptions :—

Fincham, Norfolk. Sounding-board of old pulpit, now a vestry table, bears—*Gregorye Watson servant to the Right Worshipful Sir Francis Gawdy, Knight, made this at his own charge Anno Dni.* 1604.

On the margin of the sounding-board of the pulpit of Lyme Regis, Dorset, is—*To God's Glory, Richard Harvey of London mercer and merchant-adventurer built this anno* 1613. *Faith is by hearing.*

At Brean, Somerset—*George Gudrid gave this* 1620.

The pulpit of All Saints, Hereford, bears the date 1621, and is a rich example of the period. Round the edge of the sounding-board is inscribed—*Howe beautyful are the feete of them that bring glad tidings of peace.* The Churchwarden Accounts show that this pulpit cost the parish £7.

Baxter's pulpit at Kidderminster, formerly in the parish church, but now in the Unitarian chapel, has on the panels—*Alice Dawkt widow gave this ;* on the front of the preacher's desk—*Praise the Lord ;* round the sounding-board—*O give thanks unto the Lord and call upon His name declare His worship among the people ;* and at the back of the pulpit—*Anno* 1621.

North Elmham, Norfolk. Pulpit, dated 1626, inscribed—*Verbum Dei manet in æternum.*

The pulpit of St. Teath, Cornwall, bears the arms of Carminowe, the date 1630. The inscribed motto of that family is of special interest, as it is the only remnant left in the churches of that county of its ancient tongue ; the words are, *Cala Rag withlow,* "A straw for a tale-bearer."

On the panels of the pulpit of Broadwas, Worcs.—*William Noxon & Roger Prince C. W.* 1632, and round the sounding-board the same text as at Suckley.

The pulpit at Caerwent, Mons., bears the date 1632 ; a rough representation on its centre panel of Llandaff cathedral ; the arms of Sir Charles Williams, of Llangibby ; and the inscription—*Woe is unto me if I preach not the Gospel.*

On the pulpit of St. Helen's, Sefton, Lancs., is the following :—*He that covereth his sins shall not prosper, but whoso confesseth & forsaketh them shall have mercie ; happy is the man. Anno Domini,* 1633. Round the sounding-board is this couplet—

My sonne feare thou the Lord & the King,
And medle not with them that are given to change.

The pulpit and canopy of Maghull church, Lancs., are good examples of Stuart work. The pulpit bears the date 1635, and the inscription—*He that covereth his sinne shall not prosper. But*

whoso confesseth and forsaketh them shall have mercie, happy is the man.

The pulpit of Newport, I. of Wight, is of the year 1636. It is quite a work of art, and splendidly carved throughout. Round the canopied sounding-board, in open-work capitals, is the inscription—*Cry aloud and spare not, lift up thy voice like a trumpet.* On the support of the canopy or pulpit-back is a goat, the rebus of one Thomas Caper, the sculptor.

The beautiful Carolean pulpit of Crayke, N. R. Yorks., bears the date 1637, and on the sounding-board—*Shew me Thy ways O Lord and teach me Thy paths.*

The pulpit of Hope, Derbs., is inscribed—*Thos. Bocking, Teacher. The Churchwardens this year Michael Woodhead, Jarvis Hallam, John Haye,* 1652.

Above the late Elizabethan pulpit of Silchester, Hants, is a curious dome-shaped canopy of enriched carving ; round the rim runs the inscription in capitals—*The Guifte of James Hore, Gent.,* 1659.

Carlton Husthwaite, N. R. Yorks.—*Feed my Lambes,* 1678.

The following old pulpit inscriptions are undated :—

Surmounting the pulpit of Aldborough church, Yorks., is a cornice bearing the words—*Pasce oves, pasce agnos.*

On the sounding-board of Utterby, Lincs.—*Quoties conscendo animo contimesco.*

Hingham, Norfolk—*Necessity is laid upon, yea woe is me if I preach not the Gospel.*

The pulpit of Swarby, Lincs., has the following couplet :—

O God my Saviour be my sped
To preach thy word men's soulls to fed.

At Suckley, Worcs., the sounding-board of the pulpit bears—*Blessed are they that hear the worde of God and keepe it.*

Prestbury, Chester, early Jocobean — *Attendite Dominus alloq'it'r.*

Timsbury, Hants, early Jacobean—*Woe is unto me if I preach not ye gospel.*

At Deptford, Kent, is a remarkable pulpit dated 1697, with a child bracket ; it is illustrated in the *Sketch-book of the Architectural Association* (vol. iii., 3rd series).

A fair number of well-carved Queen Anne and early Georgian

pulpits are to be met with in different parts of the country. It must here suffice to name two good instances, namely, Great Torrington, North Devon, and Wolverton, Hants; in the latter case, dating 1717, there is also a good reredos and reading-desk of the same period.

Mahogany—it is difficult to explain the objection—seems particularly unsuitable for church use. The wood came into use for English furniture early in the 18th cent., but was a long time in making its way. There are a very few mahogany pulpits in English churches. Among them may be mentioned the one at Kinoulton, Notts.—a church rebuilt in brick on a mean scale by the Earl of Gainsborough in 1793—another at Hayfield, Derbs., where the church was rebuilt and refitted in 1818, and a third at St. Margaret's, Lynn.

At Blidworth, Notts., is a handsome early 18th-cent. pulpit of Italian plaster—a work of art of its kind and of distinct value. It was foolishly discarded during recent years from Southwell Minster, when it was fortunately secured by the Rev. R. H. Whitworth, the vicar of Blidworth.

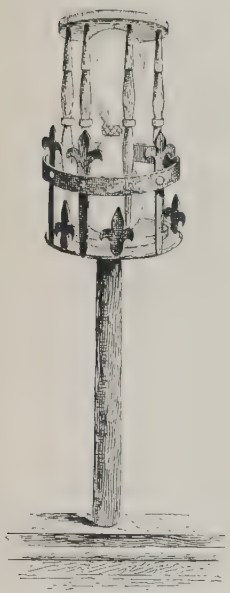
There is a Nottinghamshire story of the present fairly roomy pulpit of Kirklington church—a village between Blidworth and Southwell—believed in the village and neighbourhood, which tells of the strangest use, we should imagine, to which a pulpit had ever been assigned. In the pulpit sides are some holes filled up with more recent wood. The explanation is that a sporting rector of the beginning of the 19th cent. used to have this pulpit, which was loose from its base, carried down on week days to a swamp in the parish frequented by wild duck, where it served as a screen for the parson when firing at the birds through the holes made for that purpose.

HOUR GLASSES AND HOUR GLASS STANDS

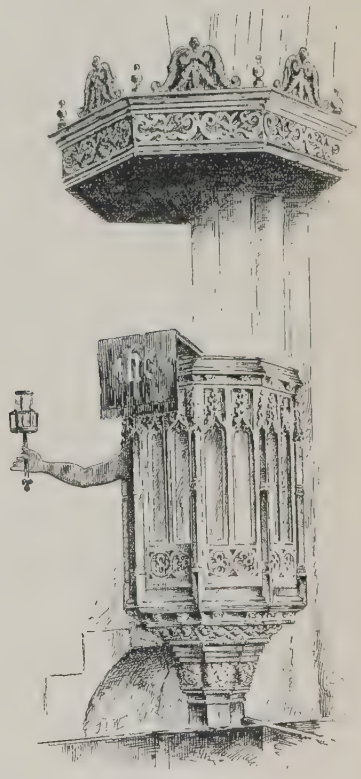
It is usual to state that hour glass stands as associated with pulpits did not exist until after the Reformation; but this is not quite correct. In Allen's *History of Lambeth* it is stated that a new pulpit was placed in the parish church in 1522, and in it was fixed an hour glass. In the churchwardens' accounts of this parish there are two entries of later date respecting this hour glass. In 1579, 1*s.* 4*d.* was paid for "the frame in which the hour

standeth," and in 1616, 6*s.* 6*d.* was "payed for the hour glass." Elizabethan churchwarden accounts, as well as those of the 17th cent., abound in references to the hour glass, which was evidently at that time the usual adjunct of the pulpit both in town and country. A single instance must suffice. At St. Catherine's, Aldgate, under 1564, this entry occurs—"Paid for an hour glass that hangeth by the pulpit, where the preacher doth make a sermon, that he may know how the hour passeth away, one shilling."

The instance of Pilton, North Devon, is supposed to establish



HOUR GLASS AND STAND, BLOXWORTH, DORSET



PILTON, N. DEVON

the fact of the pre-Reformation use of the hour glass, for a man's arm cut out of sheet iron and gilded is attached to this late 15th-cent. pulpit, for the purpose of holding the glass; but this arrangement can scarcely be held to be coeval with the workmanship of the pulpit. There used to be a similar arm on the pulpit of

Tawstock, North Devon. There is a dated example at Leigh, Kent, which is figured in Parker's *Glossary*. The year is 15 7; unfortunately the third numeral is missing. Most of the other examples have no special characteristics to fix the date of their stands, but they are all probably post-Reformation. There is a good dated example at Cliffe, Kent, 1636. In this case the stand is on a wooden bracket against the wall by the side of the pulpit.

The following is a list of stands that now survive, some of which are of good design, whilst others are purely utilitarian. In six or seven cases the glass itself is extant.

St. Albans, St. Michael's, Herts (elaborate brass work).
Amberley, Sussex.
Ashby Folville, Leics.
Barnardiston, Suffolk.
Beckley, Oxon.
Belton, Lincs.
Billingford, Norfolk.
Binfield, Berks (arms of Smiths and Farriers companies, and date 1628).
Bishampton, Worcs.
Bletchingley, Surrey.
Bloxworth, Dorset (glass).
Boarhunt, Hants.
Bradestone, Norfolk.
Bristol, St. John Baptist (glass).
Burlingham St. Edmund, Norfolk.
Catfield, Norfolk.
Chelvey, Somerset.
Chesham Bois, Bucks.
Cliffe, Kent (1636).
Cowden, Kent.
Compton Bassett, Wilts.
Edingthorpe, Norfolk.
Edlesborough, Bucks.
Great Doddington, Northants.
Hameringham, Lincs.
Hammoon, Dorset (glass).
Hemsted, Kent.
Henley, Oxon.
Houghton, Sussex.
Hurst, Bucks. (1636: on the stem of the bracket, "As this glass runneth so man's life passeth").
Ingatestone, Essex (late 17th cent.).
Inglesham, Bucks.
Kedington, Suffolk.
Keyingham, E. R. Yorks.
Leigh, Kent.
Lessingham, Norfolk.
Ledham, Norfolk.
Lezant, Cornwall.
Loddington, Northants.
London, St. Albans, Wood Street (glass).
Nassington, Northants.
Norwich, St. Mary Coslaney (glass).
South Ockendon, Essex.
Little Oakley, Northants.
Oddingley, Worcs.
Odell, Beds.
Offenham, Worcs.
Pilton, Devon (glass).
Polebrook, Northants.
Puxton, Somerset.
Sacombe, Herts. (in vestry).
Salhouse, Norfolk.
Scalby, N. R. Yorks.
Selworthy, Somerset.
Shelsley-Beauchamp, Worcs.
Shorwell, I. of Wight.
Stalham, Norfolk.

Stoke d'Abernon, Surrey.
Stoke-sub-Hamden, Somerset.
Strixton, Northants.
Sutton, Norfolk.
Walpole St. Andrew, Norfolk.
Weston Favell, Northants (illustrated in *Sketch-book of Architectural Association*, vol. iv.).
Wiggenhall, Herts.
Wolvercote, Oxon.
Yarmouth, I. of Wight.
Yaxley, Suffolk.

At Wyverstone, Suffolk, the hour glass remains in its wooden stand, but there is no bracket for it in the pulpit.

When the Chapel Royal, Savoy, was restored in 1867, an eighteen-minute pulpit-glass was placed in the building; it was considered to be a protest on the part of Queen Victoria against long sermons.

CHAPTER VI

FONTS—FONT COVERS—HOLY WATER STOUPS

FONTS

A VALUABLE work by Mr. Clement F. Rodgers was published at the Clarendon Press in 1903, on *Baptism and Christian Archæology*. The result of an exhaustive and scholarly investigation into the question of the original method of administering this sacrament in the early centuries of the Christian era was a great surprise to the writer himself, as well as to many other students.

The conclusion to which Mr. Rodgers came, after a thorough examination of all the known pictorial and written records on the subject, was—to put it in the briefest possible form—that Baptism by affusion and not by submersion was the almost universal practice of Primitive times. In fact, no other method but affusion seems to have been adopted until the general introduction of infant Baptism made submersion possible. Such a statement, we are well aware, is in direct contradiction to those that are generally made by the greater number of archæologists, but there can be no doubt whatever that they have been misled in judgment through lack of proper research until this remarkable book of Mr. Rodgers's, whose arguments cannot be gainsaid, was published.

Mr. Rodgers has compiled a useful table of early fonts of the 3rd to the 8th cents., giving the shape, diameter, and depth of those which are still extant in Italy, Egypt, Africa, Assyria, and the East. The actual illustrations of the use of baptismal fonts, as opposed to a large baptistry, fountain, or bath, are very numerous.

The early fonts may be divided into two types. In the East they are generally small square or circular basons, but occasionally elongated on four sides, and so make the shape of a Greek cross. In the West they are for the most part octagonal or circular,

forming a wide shallow bason. Their normal depth is under 3 feet, so that the average depth of water would have been about 2 feet; in some cases the utmost capacity of the bason was only 15 inches. Mr. Rodgers considers that the various types were developed from the small baths of domestic use, in which baptism was administered in pre-Constantinian times.

In England the use of a baptistry separate from the church never prevailed. In Cornwall there are a few interesting instances still extant of Holy Springs, possibly used as baptistries, and protected by chapels; and the same are to be found in Monmouthshire as well as in Wales. But the almost invariable rule in these islands seems to have been to place a font in the body of the church; at all events this custom was universal amongst us in post-Conquest days. It is, perhaps, well to here caution the careless against believing that the so-called Baptistry, an octagonal building on the north side of Canterbury cathedral, was ever designed for any such purpose.

It is also a misnomer to speak of the beautiful 14th-cent. stone erection over the font at Luton, Beds., as a baptistry. That graceful edifice is merely an unusual form of font-cover, or screen encircling the font, leaving just sufficient space for the celebrant to administer the rite. It may be compared with the richly ornamented 15th-cent. structure of timber which surmounts the font at Trunch, Norfolk; the canopy in this case is supported on six shafts that stand at a little distance from the font itself.

The font itself was as a rule of stone, and it was usually lined with lead, save in some of those instances where an impervious stone, such as granite or Purbeck marble, was used.

Wooden fonts were occasionally in use in early days, but they were always considered irregular, and in later times uncanonical. When the visitors of the peculiar jurisdiction of St. Paul's cathedral made a tour of their Essex churches in 1297, they inquired as to the material of the font; in a single case, namely, that of West Lee, they found that the font was one of wood. There is a wooden font at Efenechtyd in Denbigh, hewn out of a solid block, now in use, and it is said that the fonts of Marks Tey, Essex, and Chobham, Surrey, are also of wood. Three or four wooden fonts which were extant about the middle of last century, have since then appropriately disappeared.

A very old lead-lined oak font was still in use in the church of

Downton, Herefords., through the greater part of last century. It has now disappeared, and is said to have been sold to a collector of old oak by a recent incumbent!

A wooden font, which used to be in the church of St. Peter-in-the-East, Oxford, is now in the private chapel of Lord Zouch, at Parker House, Sussex. The sculptor of the elaborate and beautiful carving is supposed to be Grinling Gibbons, as he executed one like it in stone for the church of St. James, Piccadilly. The fine Decorated font at Noseley, Leics., has its shaft enclosed in an open-work wooden base, apparently coeval with the font itself.

A curious custom prevailed in England in post-Reformation days, chiefly at the beginning of the Jacobean period, of enclosing the font in ornamented or plainly panelled woodwork. Occasionally this was done in combination with a font cover, of which method a splendid example survives in the church of Swimbridge, North Devon, where there is not only a grand font cover rising from the wooden font case, but the whole is surmounted by an elaborate and tasteful canopy springing from one of the pillars. Until recently there was a 16th-cent. example of wooden casing at Radbourne, Derbs. For the most part these mere wooden casements were, appropriately enough, removed when church restoration became general during the 19th cent., and frequently handsome fonts came to light beneath the panelling. In some districts this odd custom prevailed to a great extent. Thus in Kent, Sir Stephen Glynne's notes, taken between 1830 and 1860, mention the following as those cased in wood: Canterbury St. Margaret, Chilham, Elham, Lenham, Minster-in-Thanet, Monkton, Newington-by-Hythe, Swanscombe, and Westwell. At Selworthy church, West Somerset, the round Norman font is still encased in octagonal linen-fold panels; there are also wooden casings to the Essex fonts of Stebbing and Thaxted. At Beetham, Westmoreland, the font is in a case of carved oak, dated 1636.

The use of metal for fonts was not prohibited, though rarely used in England, save in lead.

There are some very fine examples of brass or bronze fonts, of different periods, on the Continent. In Holyrood chapel there was a brass font wherein the royal children of Scotland were baptized. In 1544 it was carried off by Sir Richard Lea and presented to the abbey church of St. Albans; but it was afterwards destroyed

by the Roundheads. There is a single brass font now in an English church, namely, at Little Gidding, Hunts, the gift of Nicholas Ferrar in the 17th cent.: "A new font was also provided, the leg, laver, and cover all of brass, handsomely and expensively wrought and carved" (Peckard's *Memoirs of N. Ferrar*, 178).

The silver-gilt font kept with the regalia in the Tower, and used at royal baptisms, was made for Charles II. It measures, with the cover, 37¼ inches in height, and the diameter of the bowl is 17¼ inches. It is highly ornamented, and the cover is surmounted by a group representing St. Philip baptizing the Eunuch. A silver parcel-gilt font used for a like purpose used to be preserved in the cathedral church of Canterbury; it is described in the Jewel Book of Henry VIII. as "a fonte chased with men beasts & fowles half gilt with a cover gilte pois together cciiij^{xx}j oz."

There are a variety of leaden fonts in England of different periods. More or less incorrect lists have been given from time to time, but in 1900 the subject was authoritatively treated and illustrated by Dr. Fryer in vol. lvii. of the *Archæological Journal*. They number twenty-seven. Eight occur in Gloucestershire, three each in Kent and Sussex, two each in Oxfordshire and Herefordshire, and one apiece in the counties of Derby, Dorset, Hants, Lincoln, Norfolk, and Surrey. In Gloucestershire there are six tub-shape fonts of lead, all made from the same mould. They occur at Frampton-on-Severn, Lancaut, Oxenhall, Sandhurst, Siston, and Tidenham. The effective decoration on these fonts is in high relief; it comprises a band of foliage at the top and bottom, and between them an arcade with alternate figures and scroll-work.

At St. Mary's, Wareham, Dorset, occurs the only example of a hexagonal leaden font; it has a double arcading on each face, with a figure under each arcade.

The circular fonts of Warborough, Oxon., and Long Wittenham, Berks., are nearly identical; they have arcading with figures at the base, and a variety of geometrical rounded patterns above.

In three instances of circular leaden fonts, all beautifully wrought, there are full-face figures under round-headed arcades; eleven in the case of Dorchester, Oxon.; six at Walton-on-the-Hill, Surrey; and twelve at Ashover, Derbs. The last of these is in reality a stone font encased in a leaden covering.

The twelve fonts just considered have been supposed by some

good judges, such as Professor Freeman, to be of Saxon date, but a careful examination of the details of the ornament make it more probable that they pertain to the Norman period.

At Burghill, Herefords., the well-moulded rim of a Norman leaden font has been welded to a new bowl. The small tub font at Woolstone, Berks., is rudely marked. Dr. Fryer's suggestion that the designer was endeavouring to reproduce the form of an earlier timber Saxon church is ingenious but not probable.

The recently discovered leaden bowl of the font of Barnetby-le-Wold, Lincs., is ornamented with three bands of scroll-work. The designs on those of Edburton and Pyecombe approach the close of the Norman style. The highly remarkable leaden font of Brookland, Kent, has figures symbolical of the months, as well as the signs of the Zodiac and other designs ; it is fully described and illustrated in the *Archæological Journal* for 1849. The Childrey, Berks., example, with twelve bishops in relief round the bowl, is also Norman.

There is a leaden bowl of 13th-cent. date at Wychling, Kent, and another of the same period at Brundall, Norfolk. An heraldic one of the middle of the 14th cent. occurs at Parham, Sussex. The small leaden font of Down Hatherley, Glos., has Tudor rosettes and other ornaments ; its date is *c.* 1500.

The curious tub-shaped leaden bowl of Tangley, Hants, must be of Jacobean date ; it is ornamented with roses, crowned thistles, and *fleur-de-lis*. The fonts of Eythorne, Kent, Slimbridge, Glos., and Aston Ingham, Herefords., are also 17th cent. ; they are respectively dated 1628, 1664, and 1689.

At Stratford, Essex, and at Potter Heigham, the pre-Reformation fonts are of brickwork ; in both cases they are of course lined with lead. At Potter Heigham quite a graceful result has been produced by the use in certain parts of specially moulded bricks of the local clay. Sir Stephen Glynne, in his notes on Kent churches, writing in 1859, says of Kennardington, "The font is of brick." The font of the church of Chignal Smealy, Essex, is also of brick.

Fonts were ordered to have covers and to be kept locked for the double purpose of cleanliness and for checking the use of the water for superstitious purposes. The Bishop of Exeter, in 1287, ordered that each parish church was to be furnished with a *baptisterium lapideum bene seratum.* Archbishop Winchelsea, in

his visitation of 1305, inquired whether there was a *fontem cum serura*. A provincial English synod, held in 1236, provided that the water was to be changed every seven days. The rubric of the first English Prayer-book provided for the change being made once every month; the Scottish book, of 1604, ordered the fortnightly renewal of the water; but by the present rubric there is to be a fresh supply at every baptism.

As to the shape of English fonts, the very numerous Norman examples are of three shapes—(1) "Tub" fonts, *i.e.* without any base or support; (2) chalice or cup shape, consisting of base shaft and bowl; and (3) a bowl supported on several shafts, usually a central one and four at the angles. The respective age of these three styles usually follows the arrangement just given. Each of these three styles may also be subdivided into instances in which the interior of the bowl is either round or square. The interior of the bowl, in the vast majority of cases, is circular. Occasionally, as in a few Norman fonts of North Somerset, the interior is square. In three instances, namely, at Wellow, Somerset, Lenton, Notts., and St. Mary's, Stafford, the interior of the bowl is foliated; and at Lanteglos, Cornwall, and Yate, Glos., it is octagonal.

The outer octagonal shape came into use in a few late instances in Norman days, and is also found occasionally in those of Early English date.

Fonts subsequent to the time of Henry III. are almost always octagon in shape; but there are a few square 14th-cent. fonts, as at Newick, Sussex; and of the 15th, as at Bradfield, Suffolk, and Lindfield, Sussex. There are a very few English fonts of heptagon shape—Chaddesden, Derbs.; Elmswell, Suffolk; and Bowden Magna, Leics. About a score are hexagon; such are those of Faringdon, Berks.; Kegworth, Leics.; Outwell, Norfolk; Rolvenden, Kent; Sleaford, Lincs., etc. At Hollington, Sussex, is the unique example of a pentagon font.

Both Mr. Parker and Mr. Bloxam were in the habit of saying that they were not aware of a single instance of the survival of a pre-Conquest font. We believe this is still the opinion of several expert ecclesiologists, such as Mr. W. H. St. John Hope, and it was a view that was likewise upheld by the late Mr. Micklethwaite. It requires, therefore, some boldness to assert that Saxon fonts do remain in England; but this we are convinced is the fact. It would, indeed, be marvellous if this was not the case, as there are

so many substantial remnants of Saxon church fabrics. Stone fonts, which are by their very nature of a fairly indestructible character, were, beyond doubt, used by Saxon Christians.

In two cases the pre-Norman characters used in font inscriptions prove their Saxon date. The inscription on the circular font of Little Billing, Northants, engraved by Paley, runs round about a third of the circumference of the bowl, with two horizontal lines of Anglo-Saxon lettering ; it reads as follows :—

Wigberhtus artifex atque cementarius hunc fabricavit,
Quisquis suum venit mergere corpus procul dubio capiat.

"Wigbert the artificer and mason made this (font),
Whoever comes hither to dip his body, let him take it (Baptism) without doubt."

There is one other font, namely, that of Potterne, Wilts., with an inscription in similar angular pre-Norman capitals. In this case the inscription is the appropriate first verse of Ps. xlii. :—*Cicut cervus desiderat ad fontes, aquarum ita desiderat anima mea ad te Dŝ. Amen.* This font, of tub shape, was discovered in 1872, buried 4 feet below its successor.

Competent authorities pronounce the old font at Bosbury, Herefords., found in 1844, 2 feet below its Early English successor, to be of pre-Norman date.

In the church of South Hayling, Hants, is a small font of Anglo-Saxon knot-work, fully described by Mr. Romilly Allen in vol. ii. of the *Victoria County History of Hants.*

There seems no reason whatever to doubt that the font of the Saxon church of Deerhurst, Glos., is at least as old as the date of the later Saxon chapel—shown by its dedication stone to be of the year 1053—and possibly pertains to the much older church. It is cylindrical, and covered with peculiar spiral ornaments. The whole question as to this font and the probable early date of one or two other fonts similarly ornamented, is ably discussed by Mr. Hudd in vol. xi. of the *Gloucester and Bristol Archæological Societies Transaction.*

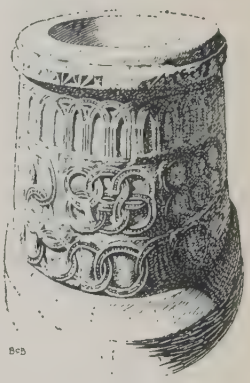
The font at Bridekirk, Cumberland, with a runic inscription, was long supposed to be of very early date, but the best experts seem now agreed that the runes are of the 12th cent.

The massive tub font, 3 feet in diameter, of the Saxon church of Boarhunt, Hants, may be clearly accepted as of the same date as the fabric.

The oldest of the two fonts in the church of Bowes, N. R. Yorks., has a circular bason supported by a Roman altar. There cannot be much doubt but that this bowl is of pre-Norman date. The bowl of the font at Romaldkirk in the same Riding is similarly ornamented.

The lower part of the historic font of St. Martin's, Canterbury, whatever may have been its original use, is of pre-Norman design.

It is also the opinion of several competent writers that various of the earlier examples of plain rude fonts are just as likely to be Saxon as Norman. It would be too long a question to attempt any discussion of such cases in these pages, for each instance requires to be discussed on its own merits.



ST. MARTIN'S, CANTERBURY

A few of our English fonts are of much interest in their origin, having been, in whole or in part, formed of Roman material. At Wroxeter, Salop., and again at West Mersea, Essex, where the church stands on the site of a Roman villa, the shafts of the fonts are formed of the drums of Roman columns. At Chollerton and Haydon, Northumberland, and at Great Salkeld, Cumberland, the fonts themselves are said to be hollowed out of Roman altars.

In two or three other cases it is found that the font, if not of pre-Norman date, has been made of Saxon materials. The most noted case of this is the richly sculptured font of Wilne, Derbs., which is constructed out of a reversed section of an early Saxon pillar cross.

The font of Dolton, Devon, is constructed from two pieces of highly ornamented pre-Norman cross shafts. At Melbury Bubb, Dorset, the font is formed out of a section of a cylindrical Saxon cross, as at Wilne.

There is one most interesting and beautiful group of early fonts of which the font of Winchester cathedral is the most conspicuous example. The excellent material from which they are formed has resulted in a remarkable degree of preservation. The stone is a black or bluish-black marble that has been proved to come from the Tournay quarries in Hainault, Belgium, and there, in all

probability, they were carved before they crossed the seas. There are seven examples of this group of imported fonts now in England, namely, those at Winchester cathedral, at East Meon, at St. Mary, Bourne, and at St. Michael's, Southampton, all in Hants; at Lincoln cathedral and at Thornton Curtis, Lincs.; and at St. Peter's, Ipswich. There used to be another Hampshire example, namely, at Romsey abbey church; but being in poor condition, it was broken up and thrown away at a needless restoration about 1850. They are all alike in form and general outline, and consist of a bowl round on the inside and square on the outside; a stem composed of a central shaft, with four smaller shafts at the angles; and a base which is square like the bowl. They vary in height from 3 feet 2 inches to 3 feet 6 inches, and the diameter of the bowl outside varies from 3 feet 3 inches to 3 feet 7 inches. The sides of the square of the bowl are boldly though somewhat rudely carved in each instance; that of Winchester with the legends of St. Nicholas; that of East Meon with the story of Adam and Eve; that of Southampton with the evangelistic symbols; and the remainder with birds, beasts, and mystical creatures. Their date is of the last half of the 12th cent. The history and details of this group of fonts was well elucidated by Dean Kitchin and Mr. J. Romilly Allen in vol. l. of the *Journal of the British Archæological Association.*

About the middle of the 15th cent. the singularly happy and beautifully executed idea of depicting the Seven Sacraments of the Church, on the vessel dedicated to the initial Sacrament, occurred to the designers of the more elaborate English font. It is exceedingly probable that not a few of the fonts thus embellished were destroyed by Puritan violence, to whom such subjects would be eminently distasteful, but there are at present existing in England twenty-nine examples, which are thus distributed—

Badingham, Suffolk.
Binham Abbey, Norfolk.
Blythburgh, Suffolk.
Brooke, Norfolk.
Burgh-next-to-Aylsham, Norfolk.
Cley, Norfolk.
Cratfield, Suffolk.
East Dereham, Norfolk.
Farningham, Kent.
Great Glemham, Suffolk.
Gorleston, Suffolk.
Gresham, Norfolk.
Laxfield, Suffolk.
Loddon, Norfolk.
Marsham, Norfolk.
Martham, Norfolk.
Melton, Suffolk.
Nettlecombe, Somerset.

HOLY MATRIMONY. FARNINGHAM, KENT

HOLY ORDERS. WEST LYNN, NORFOLK

FONT PANELS

Norwich cathedral, Norfolk.
Sall, Norfolk.
Southwold, Suffolk.
Stoley, Norfolk.
Little Walsingham, Norfolk.
Walsoken, Norfolk.
Westhall, Suffolk.
West Lynn, Norfolk.
Weston, Suffolk.
Great Witchingham, Norfolk.
Woodbridge, Suffolk.

The steps upon which these fonts stand are in some cases elaborate and beautiful, those of Little Walsingham being the most intricate in design. There can be no doubt that they would originally in each case be crowned with lofty tabernacled covers. The pedestals are usually adorned with eight figures in niches, and the bases further enriched with small representations of the four Evangelists and their symbols.

All their bowls are octagonal, and consequently some other subject had to be designed for the eighth panel. In nine cases the Crucifixion forms the subject in the eighth compartment, in seven instances the Baptism of our Lord, and on three fonts the Last Judgment. There is a single example of each of the following subjects: the Communion of the People, the Assumption, the Virgin and Child, the Holy Trinity, Our Lord in Glory, and the Martyrdom of St. Andrew at the church of St. Andrew, Melton. The eighth panel at Farningham shows a figure kneeling before a crucifix, which is probably intended for the donor of the font. In the three remaining cases the eighth compartment is either blank or hopelessly defaced.

Most, if not all, of these fonts were originally elaborately coloured. Obvious traces of colour remain at Badingham, East Dereham, Nettlecombe, and West Lynn, whilst at Westhall and Great Witchingham the gilding is quite brilliant, and the red, blue, green, and black paint comparatively fresh. The details of the small groups of figures illustrating the Seven Sacraments are of much ecclesiological interest, and have been fully dealt with and illustrated by Dr. Alfred C. Fryer in the *Archæological Journal* (vol. lix., March, 1902).

Heraldry sometimes obtrudes itself on a font. Notwithstanding its apparent inappropriateness in connection with the administration of the initial Sacrament, its presence is of interest in suggesting the donor and date of the font. Heraldry is to be noticed on the 14th-cent. leaden font of Parham, Surrey, and on three or four others of that period. At Shelfanger, Norfolk, the arms and

initials of Adam Bosville, who died in 1360, appear on the font; but heraldic fonts are chiefly of the next century. A particularly interesting heraldic font, giving all the alliances of the old family of Holdenby, stood in the church of Holdenby, Northants, until a "restoration" in the "seventies," when it was broken up and buried beneath its modern successor!

The arms of Archbishop Arundel (1397–1414) appear on the font of Sittingbourne, Kent, and those of the last abbot of Whalley on Padiham font, Lancs.

The following is an alphabetical list of heraldic fonts; it makes no pretensions to be exhaustive. Unless otherwise distinguished, the fonts are all of the Perpendicular period.

Ackworth, Yorks.
Alnham, Northumberland (1664).
Aylsham, Norfolk (shaft).
Barrow, Suffolk.
Breedon, Leics.
Burgate, Suffolk.
Burwash, Sussex.
Catterick, Yorks.
Little Cornard, Suffolk.
Coventry, H. Trinity, Warwicks.
Crosthwaite, Cumberland (14th).
Dalton-in-Furness, Lancs.
Drayton Parsloe, Bucks.
Dunsford, Devon.
Eakring, Notts. (1674).
East Ham, Essex.
Fakenham, Norfolk.
Featherstone, Yorks.
Finchingfield, Essex (14th).
Harington, Lincs.
Haslingden, Lancs.
Herne, Kent.
Howell, Lincs.
Hoxne, Suffolk.
Ingram, Northumberland (1664).
Ketteringham, Norfolk.
Kettleburgh, Suffolk.
Kirkhampton, Cornwall.
Lesbury, Northumberland.
Market Bosworth, Leics. (14th).
Millom, Cumberland.
Mitcham, Surrey.
Mortlake, Surrey.
Mountfield, Essex.
North Bradley, Wilts.
Padiham, Lancs.
Parham, Surrey (14th).
Priston, Somerset.
Rackheath Magna, Norfolk (16th)
Risley, Derbs.
Rolvenden, Kent (14th).
St. Goran, Cornwall.
Sandwich, Kent.
Sedgefield, Durham.
Shelfanger, Norfolk.
Sittingbourne, Kent.
South Kilvington, Yorks.
Staindrop, Durham.
Stanton Harcourt, Oxon.
Stoke-by-Nayland, Suffolk.
Ufford, Suffolk.
West Deeping, Lincs. (13th).
Winterborne Whitchurch, Dorset.
Wiston, Suffolk.
Woodchurch, Chester.
Wybunbury, Chester.

There are a few mediæval fonts which are noteworthy through having projections from the bowl. These projections have given

rise to a diversity of would-be explanations of their use and origin, which are mostly futile. There are five distinct English instances, and the same explanation cannot apply to them all.

The most interesting of these, and the one which has given rise to a great variety of conjectures, is that of Youlgreave, Derbs. This late Norman font, which has been frequently illustrated, possesses other noteworthy features ; the best account and pictures of it are those given by Mr. Le Blanc Smith in vol. xxvi. of the *Derbyshire Archæological Journal.* The projection in this case takes the form of a rounded bason or stoup, a little below the level of the font rim ; it has an interior width of 9½ inches, and an interior depth of 6½ inches. There can be little doubt that the use of this hollowed adjunct to the font was in connection with baptism by affusion. The usual old rubrics of the baptismal office of the Western Church ordained that when the infant was baptized by affusion, the surplus water was not to be allowed to return into the font or compartment of the font wherein was the consecrated water, but that a vessel was to be provided to receive the water running off the head of the recipient. The advantage of this can be readily understood when it is recollected that the hallowed water used to remain in the font for a long period. This is the explanation of the bequests of silver basons for the fonts that are occasionally met with in English mediæval wills. The general modern Roman use is to have the font divided into two parts for this purpose, each with its own drain running into the earth. In cases where this is not provided, it is usual for a server to hold a bason beneath the child's head. In several churches of Brittany and Normandy, as well as in the museums of Rouen and other towns in the north of France, are early fonts with side projections for this purpose. But in all these cases such projections have wide circular basons at the top and are continued down to the base of the font or floor level, being provided with a drain communicating with the soil or ground beneath. There is no drain to the font stoup at Youlgreave, and in this case it would serve to hold a movable bason, which would be carried into the churchyard and there emptied.

Odiham, Hants, possesses a remarkable font, *temp.* Henry III., to which attention has often been directed. Round the circular bowl runs the inscription from the Vulgate, with the usual contractions—*Auxilium meum a Domino qui fecit celum et terram* (Ps. cxxi. 2). The lettering is in raised letters of a bold and

slightly ornamental style of "black letter;" this kind of text is very exceptional for 13th-cent. work, and the suggestion that the lettering was done at a later date may possibly be correct. The character and method of this inscription is unique in English fonts, but its special peculiarity remains to be noticed. From the upper part of the bowl there is a bracket-like projection, in the top of which is an oblong hollow measuring 5 inches by $3\frac{1}{2}$ inches. This hollow has sloping sides, and is $1\frac{1}{2}$ inches deep. At each end is a circular hole which is carried through the stonework at an acute angle, terminating in similar small holes lower down on the outer surface of the bracket. There have been various surmises as to the original use or intention of this bracket. Of late years it has been generally maintained that it was to serve for baptism by affusion, after the same fashion as the attached stoup of Youlgreave. But the small, oblong hollow is obviously quite unfitted for any such purpose, and if a little water is poured in, it trickles down the outside of the font in two directions, after a fashion that would make its retention in any vessel placed on the ground an impossibility. It is just possible that the Odiham projection may have served to affix a movable bracket upon which a bason could rest; but this is improbable, for in that case the holes in the hollow would have been straight so as to readily permit of the fixing and unfixing of such a convenience. This bracket could have had no connection with the chrysmatory for the holy oils used at baptism, for the mediæval chrysmatory was of very small dimensions, and held in the hand of a server. On the whole by far the most likely use for this bracket was to serve as a support for the hinges of a font-cover of unusual solidity of structure.

The 14th-cent. font of Pitsford, Northants, is well engraved by Paley. This font has a plain, solid, three-sided ledge projecting immediately from the rim of the octagonal font, and pierced with several small circular holes. It is probable that these holes and the ledge were intended to sustain a movable rest of wood or metal for the support of the affusion bason, or (which is more unlikely) for a bracket to hold the office book.

At St. Michael's, Sutton Bonnington, Notts., is a fourth of these fonts with projections cut out of the solid stone. This well-finished 14th-cent. octagonal font has its original step and priest's stone. It stands 4 feet high, and has a diameter of 2 feet 6 inches. There are three projecting brackets; the one on the celebrant's left has a

flat surface level with the font rim 9 inches by 8 inches; the two smaller ones, on the east and south sides of the font, are 6 inches across. On the larger bracket would rest the affusion bowl in the proper place, for the infant's head would rest on the priest's left arm, whilst the two other projections might be convenient for the salt and candle, which were accessories of the full Western rite of baptism.

ST. MICHAEL'S, SUTTON BONNINGTON, NOTTS.

The font of Rainham, Essex, has a circular Norman bowl with a shaft of later date. On one side there is a small semicircular projection, level with the rim of the font, standing out a little distance; whilst on the opposite side is a small portion of another similar projection, most of which has been broken away.

The 13th-cent. font of Raunds, Northants, has a carved ram's head projecting from the rim, the top of which, when perfect, may possibly have served as a rest. Several other of our old fonts show marks or traces whence original projections seem to have been broken off.

With regard to post-Reformation fonts, there are just a few dated examples of the long reign of Elizabeth. Such are Ellesmere, Salop., 1569, and Edlington, Staffs., 1590. Much honour was done to the fonts in the way of more or less comely covers during the time of James I., but very few were then constructed. The font of Whixall, Salop., bears the date 1608. At Byford, Herefords., is a font of the time of Charles I., dated 1638, and there is another of the following year at Rackheath Magna, Norfolk.

When the Puritans gained the ascendancy during the Commonwealth, the use of fonts was forbidden; their place was to be taken by a mere bason. Where churchwarden accounts of this period are extant, reference is often made to this mean change. Thus at Wilmslow, Chester, the lead lining of the old font was sold for 3*s.*; and in 1647 "iron work to sett the bason in" cost 5*s.*, whilst 2*s.* 8*d.* was paid for "a pewter bason for to baptize in." The same

parish accounts show that 17*s.* 8*d.* was spent on a new font in 1660, and 9*s.* on a cover in 1661.

The churchwarden accounts of Aldwincle St. Peter's, Northants, show that a bason was bought for 6*d.* in 1655, and in 1657 the churchwardens "sould the ffont for iij*s.* vj*d.*" In 1662 they had to spend £1 10*s.* 2*d.* in setting it up again.

The dated fonts of the early days of the Restoration of both the Church and the Monarchy are numerous. Those of the year 1662 naturally predominate, as that was the time when loyalty to the Prayer-book, by those holding benefices, was made obligatory.

The following list includes many dated Restoration fonts to be found in different parts of the kingdom, but it is probably less than a quarter of the whole number :—

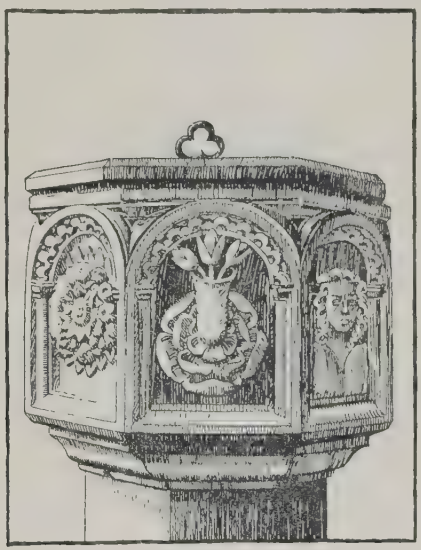
1660. Edwalton, Notts.
„ Ratcliffe-on-Soar, Notts.
„ Wysall, Notts.
„ Flinton, Notts.
„ Flawborough, Notts.
„ North Winfield, Derbs.
1661. Probus, Cornwall.
„ Lurgashall, Sussex.
„ Wakefield, W. R. Yorks.
„ Ormskirk, Lancs.
„ Pleasley, Derbs.
1662. Cropwell, Notts.
„ East Bridgford, Notts.
„ Sibthorp, Notts.
„ Whatton, Notts.
„ Shelford, Notts.
„ Orston, Notts.
„ Tithby, Notts.
1662. Scarrington, Notts.
„ Distington, Cumberland.
„ North Chapel, Sussex.
„ Ecclesfield, W. R. Yorks.
„ Sandal, W. R. Yorks.
„ Burneston, E. R. Yorks.
„ Ainderby Steeple, E. R. Yorks.
„ Northallerton, E. R. Yorks.
„ Wensley, E. R. Yorks.
„ Great Harwood, Lancs.
„ Wirksworth, Derbs.
„ Findern, Derbs.
„ Skirkbeck, Lincs.
„ Astbury, Chester.
1663. Marske, E. R. Yorks.
„ Bunbury, Chester.
„ Ripple, Kent.
„ Ackworth, W. R. Yorks.

There are also one or two dated fonts of the years 1664 and 1665.

Some of these fonts are of rude workmanship, but others, notably a Nottinghamshire group, of very similar design, display decided merit. The most striking Restoration font in England is the one in Orston church, Notts., which is a fine piece of carving, partly after a mediæval model, but at the same time showing considerable originality. The arrangement of the three tulips—probably emblematic of the Trinity—is, we should think, unique.

Another Restoration font which we also consider worth illustrating is that of Wirksworth, Derbs. In this case, although the true principles of design are set at defiance by a medley of varied ornaments, the result is not unpleasant, for it is quite obvious that the sculptor did the very best of which he was capable to adorn the House of God. These fonts are mostly octagonal, but those of Lurgashall and North Chapel, Sussex, are square and of local Petworth marble.

In a few instances the date 1660 or 1662, accompanied by



ORSTON, NOTTS.

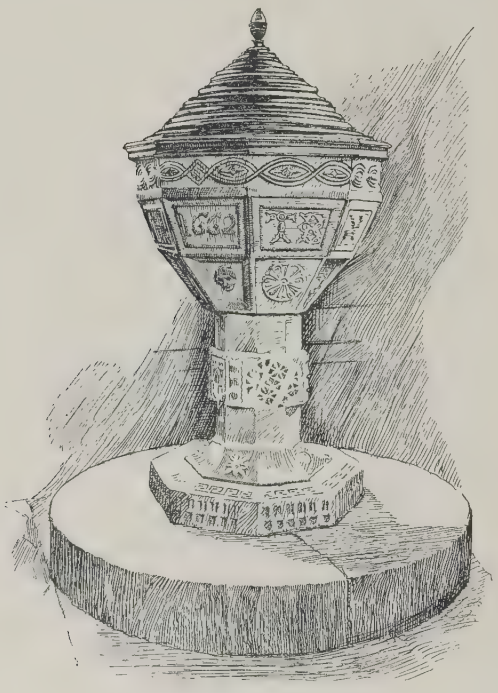
churchwarden initials, are to be found on far older fonts, signalizing the date when they were brought back into the church after Puritan ejection. This is the case with the Norman font of Parwich, Derbs., and with the 15th-cent. font of Church Layton, Leics.

Some later fonts of the same century are also dated. Thus 1674 appears on the font of Eakring, Notts.; 1681 at Stoke Albany, Northants; and 1686 on those of Pickhill, E. R. Yorks., and Lupton, Westmoreland.

The use of anything save a proper font for baptism was forbidden by Elizabeth in 1584, and is strictly prohibited by the reformed Canon of the Church of England; but the use of mere basons by the Puritans obtained such a hold that this irreverent

custom is even yet in use in a few out-of-the-way parishes, where small bowls of various kinds are introduced into the font to save the trouble of heavier water-carrying. Only a few years ago a shallow Wedgwood saucer, with a cover, the whole precisely like a muffin dish, was specially made for the purpose ; but it is very rarely now seen. Just now and again such font basons were of costly material.

At Audlem, Chester, there is a silver font bowl thus inscribed—



WIRKSWORTH, DERBS.

For the more decent celebration of the Holy Sacrament of Baptism in the Parish Church of Audlem. This Bason is humbly dedicated to the Font there by Ann Evans, widow of Wm. Evans M.A., xxxv years master of the Free School of the said Parish, out of her regard to her said late Husband's intentions, tho' not required by his will, 1744.

In Sir Stephen Glynne's notes on Kent churches, taken about 1835, occurs the following entry under Cranbrook :—

"On the south side of the nave is what is scarce to be found in any other church—a square baptistery of stone for the purpose of immersing such Baptists as desire to enter the communion of the church; it was erected in 1725 by the Revd. John Johnson, Vicar, and resembles a bath with a descent of several steps. It is said only to have been used twice."

The subject of font inscription is sufficiently interesting to call for special treatment, particularly as several of them are difficult to decipher. The appropriate Greek palindromical lines which read the same either way—

ΝΙΨΟΝ ΑΝΟΜΗΜΑ ΜΗ ΜΟΝΑΝ ΟΨΙΝ

("Wash my sin and not my face only")

appear on many fonts. Such are Worlingworth, Suffolk; Dedham, Hadleigh, and Harlow, Essex; Higham, Longley Castle (private chapel), Knapton (font cover), Norfolk; Kinnerley (a fragment), and Melverley, Salop.; Melton Mowbray, Leics.; Nottingham, St. Mary's; and Sandbach, Chester (1667). The same also appears on the more recent fonts of Leominster; of St. Martin's, Ludgate, London; and of Dulwich College chapel.

At Hook Norton, Oxon., is a font with the names of Sagittarius, Adam, and Eve inscribed. The lead font of Brookland, Kent, has the names of the months and of the signs of the Zodiac. The Norman font of Stoneleigh, Warwicks., has the names of the Twelve Apostles; and that of Stanton Fitzwarren, Wilts., the names of the depicted Virtues and Vices.

The fonts of Severnstoke, Worcs., and of Rushton All Saints, Northants, have the whole alphabet inscribed on the margin of the flat part of the top of the bowl. These alphabets were probably used by the parish priest or chaplain for what we should now call "Sunday-school" purposes.

The following collection of inscriptions on English fonts and font-covers are arranged in alphabetical order. The inscriptions on the pre-Norman fonts of Little Billing and Potterne have already been given.

The font at Acle, Norfolk, retained until time of "restoration" a great deal of its original colouring and gilding; round the base is this inscription—*Orate pro animabus qui istum fontem in honore dei fieri fecerunt, Anno dni Millimo cccc decimo.*

Adderley, Salop., 12th-cent. sculpture.

Hic male primus homo
Fruitur cum conjuge pomo.

("Here wickedly the first man enjoys the apple with his wife.")

Ackworth, Yorks. *Baptisterium bello phanaticorum dirutum denuo erectum Tho: Bradley D.D. rectore, H.A., T.C. gardianis,* 1663.

St. Anthony-in-Kerrier, Cornwall, the font has the inscription—*Ecce karissimi de deo vero baptizabuntur spiritu sancto,* with the initials Q.P., B.M., B.V., and P.R. in pairs, between four shield-bearing angels.

The cover of the Early English font at Bentworth, Hants, is of a curious gabled shape with a terminal ball, and round the edge appears in large capitals, *I am geven bi Martha Hunt. Anno* 1605.

Beverley St. Mary's, Yorks. *Pray for the soules of Wyllm Feryffaxe draper and his wyvis whiche made this Font of his p'per costes the X day of Marche ye yere of our Lord MDXXX.*

The font of Blythburgh, Suffolk, is raised upon three high octagonal stone steps, inscribed with—*Orate pro aiabs Johne Masin et Katerine uxoris ejus . . .* (remainder quite illegible, but probably merely stating that John and Katherine gave the font).

Bolton-juxta-Bowland, Yorks. This octagon font of grey marble has a shield of arms on each face, namely, Tempest, Hamerton, Pudsay and Layton, Pudsay, Banks, Pudsay, Tunstall, and Percy. On a fillet of brass let into the marble is the inscription—*Orate p' aiabu' Dni Radulphi Pudsay Milit' et Dne Edw'ne uxor' ejus ac Dni Wili' Pudsay filii eoru' quond' rector huj' ecclie.* William Pudsay was rector of Bolton from 1448 to 1507.

Bootle, Cumberland. The 14th-cent. font bears—*In nomine patri, et filii et spirit' sācti' a.*

Bourne, Lincs. *Sūp ōme nōm I. H. C. est nom̄ qde.*

Bradley, Lincs., 14th cent.

Pater Noster, Ave Maria, and Criede,
Leren ye chyld yt es nede.

Bridekirk, Cumberland. This famous 12th-cent. font is finely sculptured. On the south front is a remarkable inscription which long exercised the ingenuity of antiquaries. The difficulty was supposed to be solved in the 18th cent., when a communication

was made to the Society of Antiquaries (*Archæologia*, ii. 132) interpreting the words to mean—"Here Skard was converted and to this man's example were the Danes brought"! But the inscription, in the light of later scholarship, really reads—

Rikarth he me iwrokte
& to this merthe gernr me brokte.

That is—

"Richard he me wrought
And to this beauty carefully me brought."

The letters show, says Professor Stephen, "a strange intermixture of old Northern and Scandinavian and old English staves and bind-Runes." The dialect is also mixed, early North English with a touch of Scandinavian. Its date is probably of the 12th cent.; Professor Stephen suggests that Richard who carved the font may have been the architect of that name who was master of the works to Bishop Pudsey during the improvements at Norham Castle, A.D. 1150–70. The font is rectangular; all four sides are elaborately sculptured. On the face with the inscription, Richard is represented working at the foliage.

Bubwith, E. R. Yorks. Round the bowl is inscribed—*Fons de bubird.*

Burgate, Suffolk. On the upper step—[*Orate pro animabus*] *Will'mi Burgate militis et dn̄e Elionere uxoris eius qui istum fontem fieri fecerunt.* Sir W. Burgate died in 1409.

Canterbury, Cathedral church. On the 17th-cent. elaborate font-cover are a series of texts, etc. (see Dr. Cox's *Canterbury*, 187, 188).

At Castor near Norwich, the font has this inscription round the base—*Orate p' fratribus et sororibus ac benef'toribus gilde sci iohis baptiste de castre.*

Catterack, E. R. Yorks., has round the shaft the words *Clar Fon*, for "clean fountain."

Chelmorton, Derbs. The greatest puzzle among English font inscriptions is at the church of St. John Baptist, Chelmorton. It is an octagon 15th-cent. font, bearing a small letter or design on each face. The first and third of these figures seem to be sword-hilts, and are conjectured to be emblems of martyrdom, whilst the O between them may stand for a circle, an emblem of the Holy Trinity. The late Mr. Greaves, Q.C., in a learned article in the *Derbyshire Archæological Journal* (vol. i., 1879), supposes that the

other letters are initials for "Salus ex baptismate Sancti Johannis martyris"—that is, "Salvation (is) from the baptism of St. John the Martyr." This explanation is, however, more ingenious than convincing, and it is more likely that the letters have some connection with the name or names of the donor.

The font of Chillingham, Northumberland, moved here from Ancroft church, has inscribed on the bowl—*God bless this Church* $\frac{M}{R.W.}$ *An Domi.* 1670.

The octagon font of Chipping, Lancs., bears at the base the initial letters of the Latin version of the Hail Mary.

Covenham St. Bartholomew, Lincs. This 15th-cent. octagon font has the initials W. A. on one of the panels; supposed to stand for William Askew, the donor.

The font of Cranstock, Cornwall, bears the date inscription of *An° D' M°CCCC° lxxiiij°.*

Crosthwaite, Cumberland. The font, of latter part of 14th cent., is an octagon. The four principal faces of the bowl bear shields, the other four ornamental devices of masks and foliage. On the chamfered edge below the panels is a black letter inscription which is a good deal mutilated. Shield one bears emblems of Holy Trinity, and below it *S*[*cut.*] *sc'e : trinitatis ;* shield two a lily pot, and *Scut : m'ris : dei ;* shield of England and France, and *Sc : reg' Anglie ;* shield of symbols, of the Passion, and *Sc : d'ni : Xpi.* The words below the four other panels beg for prayer for a former vicar, who probably bequeathed money for the making of this font—*Orate : p : a'ia : d'ni : Thom : deskhede : olim : ecclesie : huius : vicarii.*

The church of Darsham, Suffolk, has a characteristic East Anglian font of octagonal design. Lions appear on the alternate panels, between the symbol of the Trinity, the arms of the Confessor, the three crowns of East Anglia, and the symbols of the Passion. Round the circular step on which the font stands is the following legend, now much worn, but cited as given in Suckling's *History of Suffolk* (1848)—*Orate pro anima Dni Galfri Symond, rectoris de Bradwell, qui istum fontem fieri fecit in honore Dei.* Geoffrey Symonds, a native of this village, was rector of Bradwell, 1404.

Dorton, Bucks. The font cover is inscribed—*A gifte to butyfie the House of God. Thomas Harenson, A.D.* 1631.

The octagon font of Dunsby, Lincs., has a most puzzling inscription on its panels. On one panel are five small circles, the centre one containing the letter *i*, which seems to be intended to be used in reiteration with the surrounding consonants ; probably it stands for *In prinicipio.* On other panels are the monograms of Jesus and Christ, and the words *baptista* and *Maria.*

The font of East Ham, Essex, is a white marble bason of singularly bad proportions, bearing the quartered arms of Higham, and this inscription round the rim—*The gift of S^r^ Richard Heigham, Knight, to this parish of Eastham, A^o^ D^ni^*, 1639.

The octagonal font of Elmswell, Suffolk (D.), is a fine one, supported on four eagles ; five of the panels are charged with the letters H., E., D., G., F. consecutively, probably the name of the donor.

Featherstone, Yorks. *Johe's de Baghill et Katerina uxsor ejus.*

Gaywood, Norfolk. A font of Gothic design, but of post-Reformation date. On four of the eight sides are these inscriptions—

Qui crediderit et baptizatus fuerit salvus erit.
Christum induistis quot quot baptizati estis.
Voce pater natus corpore flamen ave. Mat. 3.
I am thy God and the God of thy seede. Gen.

Goodmanham, Yorks., *temp.* Henry VIII.

Wyht owt [doubte a]ll may be saved
Of yor charete pra for them yt yis font mayd.
Robert clevying pson.
Robert Appilton.
Ave maria grā plena dns tecū bndicta tu in mū.
lade help. Ihs.

Robert Clevying was rector from 1522 to 1565.

On the eighth panel of the Seven Sacraments font at Gorleston, Suffolk, is a representation of the Last Judgment, and over it the partially defaced legend, *Surgite mortui venite ad judicium.*

Great Greenford, Middlesex, has a font thus inscribed—*Ex dono dominæ Franciscæ Coston, viduæ, nuper defunctæ*, 1638.

Haltwhistle, Northumberland. On the upper edge of the hexagon bowl is cut *R. P. July the 27th* 1676. Robert Priestman was vicar at that date ; but the font is pre-Reformation, and the inscription can only refer to its restoration.

The handsome font of Hessett, Suffolk, has a "kneeling stone" to the west of the plinth. Upon the three sides is the following

inscription: *Orate pro animabs rti hoo et augnetis uxis ejus q istum fontem fieri fecerunt.* The will of Robert Hoo was proved in 1510; in it he mentions "myn wyf Augnes."

The font of St. Mary's, Ipswich, bears the words *Sal et Saliva.* In the old rite of baptism, as still used by the Western Church under the Roman obedience, salt, over which an exorcism is used, is placed in the mouth of the child with an appropriate prayer; and the ears and nostrils are touched with saliva.

St. Ives, Cornwall, 13th cent. *Omnes baptizate gentes.*

Keysoe, Beds., 13th cent. The only Norman-French font inscription—

Trestui ke par hici passerui
Pur le alme Warel prieu
Ke Deu par sa grace
Verrey merci li face. Am.

("Pause, whoever passes by this spot, and pray for the soul of Warel, that God by His grace may grant him true mercy. Amen.")

Kelling, Norfolk. Remains of inscription for souls of . . . de Kelling and Beatrice his wife.

Kilvington, E. R. Yorks. At the base—*Dominus Thomas le Scrope et Elizabeth uxor ejus.*

Kirton, Lincs. Round the base of this font is the inscription—*Orate pro aia Alaric Burton qui fontem istum fieri fecit A.D. MCCCLV.*

Landewednack, Cornwall. This font, *c.* 1400, bears the inscription—*Ric. Bolham me fecit.* Bolham was a former rector.

An exceptional inscription is on the elaborately decorated early Norman font of Lullington, Somerset; it bears the following in Roman letters: *In Hoc Fontu sacro pereunt delicto lavacro.* Traces of a further inscription on the edge are now indecipherable.

Maidstone, All Saints, Kent. The 17th-cent. font bears the royal arms and also those of the family of Aston. Over the former are the words, *Feare God, Honour ye King.*

The single circular step on which the font at Middleton, Suffolk, rests, bears a much-worn black-letter inscription. Recent careful rubbings have resulted in bringing to light an interesting English distich—

Cryst mote us spede
And helpe alle at nede.

Newark, Notts. Round the base—*Carne rei nati sunt hoc in*

Deo fonte renati. The word "Deo" is in different characters, and probably a later insertion. On a pillar adjoining is a brass tablet with this inscription—*This Font was demolished by the Rebels, May* 9, 1646, *and rebuilt by the charity of Nicholas Ridley in* 1660.

Nuffield font, Oxon., is plain tub-shaped, and has the following inscription in Lombardic characters round the upper part:—

[Fon] te sacro lotum vel mundat gracia totum
Vel non est sacramenti mundacio plena.

Odiham, Hants. See previous account.

Parham, Sussex. I. H. C. N. A. Z. A. R. (Jesus of Nazareth), repeated.

Potterne, Wilts. Saxon inscription already cited.

Quadring, Lincs. Round the base of this font is the inscription—*Orate pro aia Roberti Perci qui istum fontem fieri fecit.*

Priston, Somerset, is an heraldic font, but bears on two of the bowl panels *W. Long;* the arms of Long also appear on the font, of which he was clearly the donor.

Rackheath Magna, Norfolk. The hexagonal font bears the arms of Pettus, and is adorned after a debased Renaissance fashion with cherubs. It is inscribed—*B. P. ornavit* 1639.

Rochester, St. Nicholas. C. R. I. S. T. I. A. N. A single capital letter on each of the eight faces.

Saham Toney, Norfolk. On beautiful font cover—*Lavacrum Regenerationis Johannes Ives, nuper de Saham, insigne hoc pietatis suæ testimonium Deo et ecclesiæ suæ moriens legavit. Anno Domini,* 1631.

The collegiate church of St. Mary, Stafford, has a remarkable early font with inscriptions in Lombardic capitals, which have given rise to much discussion. The first inscription, just above the lions which support the bowl, reads—*Discretus non es si non fugis ecce leones.* The other runs round the rim and is partly illegible—

+Tu : de : Jerusalem
Ror . . . alem
Me : faciens : talem
Tam : pulchrum : tam : specialem.

It has been suggested that the second line originally ran—*Rorem mihi das genialem.*

Salle, Norfolk. On the lower step is—*Orate pro animabus Thome Luce et . . . uxoris ejus, et Roberti filii eorum capellani,* etc.

Saltwood, Kent. On one of the panels is a shield with the two words—*Jehsu . Marya.*

Shorwell, I. of Wight. The font cover, the gift of Sir John Leigh, *c.* 1620, has this inscription—*And the Holy Ghost descended in bodily shape like a dove upon him. Luke* 3, *ve.* 22.

Southacre, Norfolk. On the cover—*Orate p. aia Mri Rici Gotts et dni Galefridi baker Rectoris huj* [*ecclie qui hoc*] *opus fieri fecerunt.*

South Ormsby, Lincs., has at the base the names of the donors *Rudolph Bolle* and his wife.

Stanton Fitzwarren, Wilts. See under Wiltshire fonts for this lettering.

Stixwold, Lincs. On this octagonal font are the Evangelistic symbols with their respective names on scrolls.

In the church of Stratford Tony, Wilts., is a 13th-cent. font ; it is a rude stone bowl, but has a Purbeck marble shaft. Round the top of the bowl is an inscription, of which only the words *Hic sistat* can now be discerned.

On the font cover of Terrington St. Clement, Norfolk, are paintings of the baptism, temptation and fasting of our Lord, with the inscription—*Voce Pater, Natus Corpore, Flamen Ave*—that is, "The Father (revealed) by the voice, the Son by the body, the Spirit by the bird."

Threckingham, Lincs. *Ave Maria gracie plena dominus tecum.* (In an abbreviated form.)

Tilney All Saints, Norfolk. Same as Gaywood.

Walsingham, New, Norfolk. Font cover (now in a loft) bears—*Ex dono Jane dominæ Sidney, in piæ mentis indicium.*

Walpole St. Peter, Norfolk. *Thynk and Thank* repeated round bowl. At base—*Remember Whetorn Johannes sometime parson here,* 1532.

Walsoken, Norfolk, 1544. *Remember the soul of S. Honyter and Margaret his wife, and John Beforth, chaplain.*

Wensley, N. R. Yorks. *Church Masters looke to your charges,* with date 1662 and initials cut on the late Perpendicular font when restored to the church after the Puritan disruption.

On the granite font of St. Winnow, Cornwall, is inscribed—*Ecce charissimi de deo vero baptizabuntur spirtu sancto.* The like inscription appears on two other fonts of this county.

Wold Newton, Lincs., has a partially legible inscription in memory of its donors, John and Joan Curteys.

Wrangle, Lincs. On the cover—*Ric. Bailey Vicar.* 1724.

York, St. Martin's, Coney Street. *Richard Speight and Richard Mancklin Church Wardens. Anº Dom* 1717, on handsome cover.

Occasionally more modern fonts have more or less appropriate inscriptions. The quaintest English font inscription—probably the quaintest in all Christendom—is the one to be seen at Tollesbury, Essex, an interesting church retaining much pre-Norman work.

The small octagonal font, 2 feet in diameter and 3 feet high, bears round the margin of the bowl, in very plain lettering—

Good people all I pray take care
That in ye church you doe not sware
As this man did.

An entry among the baptisms of the parish register explains the mystery—

"August 30, 1718.—Elizabeth, daughter of Robert and Eliza Wood, being ye first childe whom was baptized in the New Font which was bought out of five pounds paid by John Norman, sen., who some few months before came drunk into ye church and cursed and talked loud in the time of Divine service, to prevent his being prosecuted for which he paid by agreement the above said five pounds. Note that the wise rythmes on the font were put there by the sole order of Robert Joyce then churchwarden."

County Lists

[These lists aim at giving the principal fonts of each county; an * is attached to the more noteworthy examples.]

Bedfordshire

In this county no particular style or period of fonts predominates. There are a few good examples of each. Flitwick is a good Norman font; what is supposed to have been its original colouring has been restored to it. Houghton Regis has a fine font of the same period. Studham font, illustrated in vol. vi. of the *Reliquary and Illustrated Archæologist,* is boldly enriched with Transitional foliage.

The massive Early English font at Keysoe, with the remarkable Norman-French inscription at the base (already cited), is the only Bedfordshire example engraved by Paley. Tingrith has a good font of this period on clustered columns, and the adjacent church of Streatley affords another example.

Of 14th-cent. fonts, the adjacent churches of Stagsden and Goldington have good examples, the former curiously carved.

Arlsey is the most remarkable font of the next century. The sculptures in niches illustrate the Fall, the Crucifixion, the Resurrection, and the Mouth of Hell; round the stem are ecclesiastics; unfortunately it is much mutilated.

Norman.—Carlton *, Crawley, Flitwick, Houghton Regis, Potton, Puddington *, Studham * (Transition).

Early English.—Battleden, Challington, Eaton Bray *, Eversholt, Farndish, Felmersham, Great Barford, Harold, Keysoe *, Leighton Buzzard, Stanbridge, Stevington, Streatley *, Studham *, Tilsworth, Tingrith, Turvey.

Decorated.—Bedford St. Paul's, Goldington *, Houghton Conquest *, Kempstone, Luton, Ridgemont, Stagsden *, Sutton.

Perpendicular.—Arlsey *, Bletsoe, Bronham, Caddington, Clifton, Colmworth, Cranfield, Dunton, Eaton Socon, Elstow (early), Harlington, Marston Mortaine, Oakley *, Odell, Sandy, Sharnbrook, Stepingleigh, Stotfold, Wilden, Wrestlingworth.

Berkshire

The Norman fonts are numerous, and include the lead example at Woolhampton. The handsome Transition font of West Shefford is engraved by Paley. Avington, early Norman, has thirteen figures round it, supposed to be the Twelve Apostles and Judas tempted by the Fiend.

Among the 13th-cent. fonts is one of lead at Childrey. Wantage is a good example of this century, with the dog-tooth ornament. Ardington font bears the ball-flower moulding of the Decorated period. The massive late 15th-cent. octagon font of Hurley is also engraved by Paley.

Norman.—Aston Upthorpe, Avington *, Bright Walton, Catmore, Clewer, Drayton, Eaton Hastings, Enborne, Finchhamstead *, Great Shefford *, Hambledon, Letcombe Regis, Lockinge, Pinley *, Sulhampstead Abbas, Sutton Courtney, Welford, West Shefford, Sparsholt, Woolhampton (lead).

Early English.—Beedon, Charney, Childrey (lead), Coleshill, Didcot, Eaton Hastings, Englefield *, Harwell, Hatford *, Letcombe Basset, Longworth, Lyford, Shrivenham *, Sutton Courtney, Wantage, Winterbourn.

Decorated.—Ardington *, Buckland *, East Hampstead, Fyfield, North Moreton, Shillingford, Shottesbrook.

Perpendicular.—Ashbury, Blewbury, Bray *, Chieveley, Compton Beauchamp *, Denchworth *, Hagbourne, Hurley *; Reading, St. Mary and St. Lawrence *; Shalbourne, Steventon, Thatcham, Wokingham, Yattendon.

Buckinghamshire

There are upwards of seventy Norman fonts in this county. Those of Great Kimble, Little Missenden, Risborough Priors, and Bledlow are all of chalice shape and grooved; they are obviously done by the same workman or workmen. The circular bowl of Stone is rudely sculptured with salamander and other curious figures. Stoke Hammond font is supported by four detached shafts and a central stem. There are a few good instances of each of the three Gothic periods. The Early English fonts are plain examples. The heraldic 14th-cent. font at Drayton Parsloe is of much merit. Leckhampstead font, of late 14th-cent. date, has curious carvings on the eight panels, two of them representing the Blessed Virgin and St. Katharine. Simpson gives a beautiful engraving of it.

Norman.—Aylesbury (late), Castlethorpe, Caversfield, Chenies, Cuddington Drayton Beauchamp, Grandborough, Haddenham, Hammond Stoke, Hawridge *, Hitchenden, Horton, Hughenden, Great Kimble, Oving, Pitstone, Risborough Priors *, Stoke Goldington *, Stoke Hammond, Stoke Regis, Stone * (formerly at Hampstead Noons), Stewkley, Turville *, Upton.

Early English.—Choulesbury *, Newton Longueville, Radcliffe, Slapton *, Weston Underwood, Whaddon.

Decorated.—Astwood *, Cheddington, Chilton *, Drayton Parsloe *, Ellesborough, Long Crendon *, North Marston *, Waddesdon.

Perpendicular.—Brickhill Bow, Ditton *, Leckhampstead, Princes Risborough, Wing *.

Cambridgeshire

There is a considerable admixture of styles and periods among the fonts of this county. Among the best may be named the Norman examples of St. Peter's, Cambridge, and Coton; the Early English ones of Wentworth and Witcham; the Decorated of Kingston and Long Stanton; and the Perpendicular of Trumpington,

Haddenham, Isleham, and Stetchworth. There are about fifty of this last period; in many of the churches there are plain octagon fonts, rather difficult to date, but some of them are 14th cent.

Simpson illustrates the well-designed 15th-cent. font of Over, which he styles "eminently beautiful." The eight panels have shields surmounted by cinquefoil tracery, and the mouldings are enriched with squared flowers. Paley illustrates the much more elaborate example of the same century at Leverington, terming it "magnificent, singularly rich and beautiful;" there are seated figures in the eight niches of the bowl, and the same number of standing figures round the shaft.

Norman.—Arrington, Cambridge St. Peter's *, Coton *, Croydon, Great Abington, Great Wilbraham *, Guilden Morden, Hinxton *, Melbourne, Oakington (early), Pampisford, Shepreth *, Stuntney *, Thriplow, Wimpole.

Early English.—Barnwell, Barrington, Cherry Hinton, Doddington *, Foxton, Little Abington, Newton *, Oakington *, Orwell, Wentworth *, Westley Waterless, Whittlesford, Wilburton, Witcham *.

Decorated.—Chettisham *, Coveney, Downham, Fen Drayton, Kingston *, Long Stanton All Saints.

Perpendicular.—Bartlow; Cambridge, St. Edward * and St. Mary the Less *; Carlton *, Caxton, Haddenham *, Histon *, Isleham *, Leverington *, March, Newmarket *, Quy, Stetchworth *, Swavesey *, Trumpington *, Tydd *, Whaddon.

Cheshire

has but few old fonts. Many of the old churches have been rebuilt, or modernized at evil periods. Moreover, Puritanism assumed a specially destructive form in this county and in Lancashire. Of the few old fonts, some have accidentally come to light from the places where they had been buried to escape malevolent treatment during the Commonwealth period. The Norman font of Grappenhall was found under the floor in 1874. The 14th-cent. font of Alderley, now in the churchyard, was disinterred about 1830. On the other hand, the font of Wilmslow, of the same century, has recently been banished to the churchyard to make room for a modern successor. The 15th-cent. font of Sandbach is interesting on account of its inscription, which has already been cited. At Woodchurch is a good octagonal font of Perpendicular style, having four shields with the symbols of the

Passion. The mediæval fonts of the Hundred of Wirral are well illustrated and described in vol. xvii. of the *Lancashire and Cheshire Historical Society's Proceedings.*

The county, however, possesses by far the oldest font at present in use in England, namely, that of Chester cathedral, brought in recent years from North Italy. It is a beautiful work of art, and possibly dates from the 8th cent. (*Gloucester and Bristol Archæological Society's Transactions*, xi.).

The font of Marton is remarkable. It is a large leaden four-sided bason, with wooden supports, on a stone base, and enclosed in wood, with wood and iron cover. It is thus described in Mr. Atkinson's additions (1893) to Sir Stephen Glynne's notes. But this strange and incongruous pretext for a font must be modern, for Sir Stephen Glynne, in 1853, entered "the font a plain octagonal bowl." We suppose the old octagon font was swept away during a restoration of 1871. It would not have been worth while noting this "font" in any way, only it has more than once, of late years, been blunderingly added to the list of old lead fonts.

Norman.—Bebington (later base), Birkenhead (fragment), Burton, Eastham, Grappenhall, Mottram (rude, early), Wallasey *.
Early English.—Great Budworth *, Prestbury.
Decorated.—Alderley, Tilston *, Wilmslow.
Perpendicular.—Astbury, Barthomley, Davenham, Gowsworth, Marbury, Great Nestor (broken), Over, Sandbach *, Shotwick, Witton, Woodchurch *, Wybunbury.

Cornwall

is emphatically the part of England where beautifully designed Norman fonts abound. To attempt to describe and group them after a thorough fashion would require a volume. Only a few remarks can be here offered.

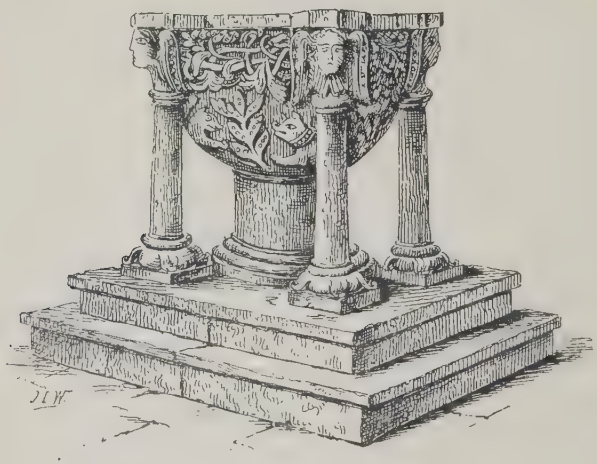
Paley so fully recognized the merit and diversity of the fonts of this county that he gives engravings of twelve, viz. (Norman) Boconnoc, St. Germans, Lanreath, Mevagissey, and Perranzabuloe; (Transition) Bodmin and St. Cuthbert; (Early English) Lanteglos and Lostwithiel; and (Perpendicular) St. Goran and St. Neot.

Dragons or salamanders occur on several of the Cornish fonts, as at St. Kea, St. Sampson, Southill, and Luxulyan. At

Tintagel serpents twine round the shafts at the angles, and above them are crosses.

MEVAGISSEY, CORNWALL

Two of the good series of Norman fonts in the south-east of this county are of exceptionally fine and unusual design—those of



BODMIN, CORNWALL

St. Stephen and of Maker, the latter of which was brought here from St. Merryn, near Padstow, when the font of the ruined church

of St. Constantine obtained shelter at St. Merryn. They have squared bowls richly ornamented on the same plan as that of Bodmin. The cup-shaped lower part of the bowl is supported on a circular shaft, but four detached shafts stand at the angles, with human head capitals projecting from the rim of the bowl. Callington and Landrake have handsome fonts somewhat resembling the two first mentioned; the bowls are squared at the top and have human heads at the angles, but no shafts proceeding from them. There are other fonts of this plan at Alternon and Southill. Fowey has a handsome cup-shaped Norman font, rather small for the church, which is strikingly like that of Bishopsteignton, Devon. At Lanteglos, Lansallos, St. Cleer, and St. Martin are square fonts supported on five shafts, which are Late Norman, or, as some would term them, Transition; the first of these is a particularly good example. At Lansallos there is also preserved half of an early round Norman font, which has a cable moulding.

The material of the Cornish fonts varies. Granite, though so hard to work, occurs from time to time. This is the material of the 15th-cent. inscribed font of Landewednack, already mentioned. Caen stone was now and again brought over the seas.

The Cornish church-builders found certain material to hand for some of their better designs, which, though nearly as durable as granite and impervious to their often salt-laden atmosphere, was more easily worked. The student of churches of the north-east of the county will find three different kinds of stone of the locality thus used—Catacleuse, Polyphant, and Tintagel green-stone.

The circular font of the church of Forrabury is of green-stone. The later font of St. Teath is also of that material.

The close-textured Polyphant stone is found on the moors between Launceston and Bodmin. The bowl of the font of the church of St. Mabyn is of Polyphant stone, and in the same church is a bracket of that material.

The stone, however, which is more commonly used for enriched effects, especially of doorways and their spandrels, comes from the Catacleuse cliffs, on the north side of the Trevose headland below Padstow. It is a dark stone of exceeding durability. Carvings executed in this material, both outside and inside churches, are often as fresh in their details as when cut between four and five centuries ago. The nearest church to these cliffs now standing is the parish church of St. Merryn. The arcade which separates the

nave from the south aisle consists of seven four-centred arches, which, with the piers, are worked throughout in Catacleuse stone. They have of recent years been rightly cleansed from the paint that disfigured them. The font is a beautiful example of work in this stone. It rests on a circular shaft and on four small octagonal pillars, with shield-bearing angels as their capitals; figures, apparently intended for the Apostles, occupy niches round the bowl. This font was brought here about fifty years ago from the ruined small church of St. Constantine, much nearer the cliff. The former font of St. Merryn was of Caen stone, and was removed at the same time to the church of Maker. The font of St. Breock is also of Catacleuse stone.

In an interesting paper by Dr. Fryer on "Transitional Norman Fonts," which appeared in the *Journal of the British Archæological Association* of 1901, the north-east Cornwall fonts of Alternon, Callington, Jacobstow, Landrake, Laneast, Launceston (St. Thomas), Lawhitton, and Warbstow, are grouped together and illustrated. They have all squared bowls, with heads at the angles, and geometrical circular patterns on the sides.

Lostwithiel font is sufficiently remarkable to deserve extended notice, more particularly as so much that is extravagant and incorrect has been written about it. This large 14th-cent. octagonal font of Pentewan stone has a diameter of 33 inches, and stands 47 inches high. The bold carvings on the different faces are not a little remarkable. Facing east is the rood with Sts. Mary and John. Next comes, in bold relief, a huntsman on horseback, with horn held to his lips by his right hand, and falcon on his left hand; a hound precedes the horse. The north face has two lions passant. Projecting 6 inches from the next face is a grotesque human head, with two interlaced snakes dependent from the crown, the head of each snake being just over each ear. The west face has a tracery pattern of quatrefoils. The next panel has the figures in relief of two quadrupeds; one, perhaps a hound, seizing the other (? a wolf) by the hind-quarters; a figure above these is much mutilated, but is possibly a second hound. The south face is also tracery-work, chiefly quatrefoils. The eighth face represents a mitred head, which projects 4 inches; from the ears and corners of the mouth proceeds foliage. The bowl stands on five shafts with channelled mouldings. An ingenious explanation has been offered of the series of carvings

on the font panels as denoting the outline life of a man once given up to worldly lusts and pleasures who, by the power of the Holy Spirit, was changed and became a bishop of the Church. This is creditable to the ingenuity of the inventor, but scarcely probable. Hunting scenes are often found on early fonts, and no one would have regarded such a pursuit as an evil; but that there is an intentional contrast between the snake-entwined head listening to all the suggestions of evil, and the regenerated mitred head bringing forth the fruit of good works, there can be but little doubt. The two lions passant doubtlessly betoken the arms of the donor of the font; but such a charge, especially without the tinctures, is difficult to identify, for it was borne by so many families, among others by Carter of St. Columb, Cornwall.

Saxon.—Lanteglos (doubtful; in rectory garden).

Norman.—Alternon, St. Austell * (Trans.), Blisland, Bodmin *, Boyton, St. Breward, Callington, Camborne *, St. Clether, St. Cuthbert, Eglo-shayle * (Trans.), Endellion, St. Enodoc *, St. Erney, St. Feock, Forrabury (Trans.), St. Gennys, St. Germans, St. Issey, Lamorran, Landewednack * (Trans.), Landrake, Lanreath *, Lansallos, Launceston, St. Mabyn, Mevagissey, St. Michael, Minster, Perranzabuloe, Roche, Stratton, Tintagel *, Trevalga, St. Tudy, Warbstow, Whitstone.

Early English.—Botus Fleming, Bradock, St. Cleer, Fowey, St. Kea, Landulph, Lanteglos *, Linkinhorne, Menheniot, Minster, Shevioc.

Decorated.—St. Breock, Camborne, Columb Major *, Culmstock, St. Ives, St. John, Lostwithiel *, St. Keyne, St. Merryn (from St. Constantine), Morval, Padstow, Pillaton, Rame, Saltash, Trevalga, St. Winnow.

Perpendicular.—Blisland, Boconnoc, Crantock (1474), Duloe, St. Gorran, St. Gulval, St. Ive, Lanlivery, Michaelstow, Mullion, St. Sampson, Talland, St. Veep, Zennor.

Cumberland,

though the number of its old fonts is limited, possesses some early instances of great archæological value.

The square font of Bridekirk yields to none in all England in interest and artistic merit. It was beautifully engraved in Lysons' history of the county, and all four sides are well illustrated in Calverley's *Early Sculptures of Cumberland* (1899). On one side is the Baptism of Christ, and on the opposite side the expulsion

of Adam and Eve. On a third side is an inscription of which particulars have been already set forth.

The early Norman remarkable fonts of Dearham and Torpenhow are also well illustrated and described in Mr. Calverley's posthumous volume.

The late 14th-cent. font at Crosthwaite had its elaborate and curious carvings fully described in the *Gentleman's Magazine* for 1844. It bears the arms of Edward III. The inscriptions have been already set out.

The octagonal 15th-cent. font of Millom bears the arms of Huddlestone on one of the panels.

Norman.—Aspatria *, Bridekirk *, Bowness, Crosby-on-Eden, Cross Canonby, Dearham *, Newton Reigny, Torpenhow, Waberthwaite, Workington.*
Early English.—Harrington, Whitbeck.
Decorated.—Bootle, Crosthwaite, Eskdale.
Perpendicular.—Millom.

Derbyshire

The font at Wilne made from a Saxon pillar cross has already been mentioned. This county is particularly rich in Norman fonts, and has a few fairly good ones of the different Gothic periods. Three of the Derbyshire tub fonts may safely be assigned to the 11th cent., namely, those of Mellor, Tissington, and Thorpe. In the last case the sculpture has all peeled off through long exposure in the churchyard; the two others have hunting scenes rudely depicted. There is a good group of later tub fonts, characteristically ornamented, at Chesterfield (early), Church Broughton, Kirk Hallam, and Somershall Herbert. The lead font at Ashover is a grand example of late Norman work in the metal for which the county was famed from the earliest days. The late Norman font at Youlgreave, removed here from the chapelry of Elton, with its projecting stoup, has already been discussed. Mr. G. Le Blanc Smith has some admirable well illustrated articles on the Norman fonts of the county in the *Journal of the Derbyshire Archæological Society* (vols. xxv.–xxvii.).

There is nothing very remarkable about the Gothic fonts of the county, save the unusual size and treatment of the 14th-cent.

THORPE ARNOLD, LEICESTERSHIRE

ASHOVER, DERBYSHIRE

MELLOR, DERBYSHIRE

LENTON, NOTTS

example at Bakewell. Muggington is of the highly unusual hexagon shape.

The late Elizabethan alabaster octagonal font at Risley is noteworthy; it has the arms of Willoughby repeated four times.

Pentrich, though a Norman font, is stamped with the date 1662, which implies the date when it was brought back into the church after its ejection by the Puritans. At Wirksworth is one of the most elaborate instances in England of a font newly made in 1662.

Paley dealt generously with Derbyshire fonts, giving engravings of those of Ashbourne, Bradbourne, Bradley, Norbury, and Norton, all of which are Early English.

Saxon.—Wilne (made out of a Saxon pillar cross).

Norman.—Ashover *, Bradbourne, Chesterfield, Church Broughton *, Crich, Darley, Eyam, Fenny Bentley (Trans.), Haddon Chapel, Hognaston, Kirk Hallam, Longford, Marston-on-Dove, Melbourne, Mellor * (early), Ockbrook, Parwich, Pentrich, Pleasley (Trans.), Somersal Herbert *, Staveley, Thorpe, Tissington *, Winster *, Wirksworth (Trans.), Youlgreave.

Early English.—Ashbourne, Aston *, Barton Blount, Bradbourne, Bradley, Doveridge, Foremark, Norbury *, Norton *.

Decorated.—Bakewell *, Elvaston, Mugginton, Sandiacre * (late), West Hallam.

Perpendicular.—Bonsall, Brailsford, Chelmorton *, Horsley *, Longstone, Monyash, Radbourne, Taddington.

Devonshire

is celebrated for the number and variety of its Norman fonts. There are ninety-five extant, fifteen of which are circular, and the remainder cubical or squared. Paley engraves four examples, namely, Alphington, Hartland, Plympton, and Stoke Canon.

Out of twenty-five old churches of North Devon, in that interesting triangle of the county of which Bideford, Hartland, and Torrington form the angles, although late 15th-cent. work strongly predominates in the fabrics, seven of the fonts are Norman of varied characteristics. The font at Hartland is a good example: the upper part, which is ornamented with interesting arcade work, is square; the base has a cable moulding, and is also channelled with a chevron pattern. The font at Weir Gifford is also square, and resembles the cushioned capital of a pier. The font of the little

church of West Putford has a rude-shaped bowl almost oval, but the cable moulding points to a Norman date; it was probably, in its origin, of village workmanship. The fonts of Buckworthy and Lancross have also cable mouldings. The font of Abbotsham church is chalice-shaped, but there is the cable moulding round the top of the bowl, as well as round the top and bottom of the base shaft; it is of late Norman date. The more beautiful examples of the period are in South Devon.

The instances of 13th and 14th-cent. fonts in this county are singularly few.

In the 15th cent., as stone-dressing appliances became more skilled, granite was largely used in the church fabrics of North Devon as well as in Cornwall. Here and there this durable stone was brought into use for fonts. In the district first named granite is used for 15th-cent. fonts at Littleham, Sutcombe, Langtree, and Milton Damerel. The large octagon font of Langtree is well moulded and carved considering the hardness of the material; it is divided into panels, on one of which is the *Agnus Dei*, on another a Latin cross, and simple conventional patterns on the remainder. At Plympton St.Mary, in the south of the county, the octagonal granite font is of effective though simple design and well moulded. The eight panels bear shields in quatrefoils, and the slender octagonal shaft is panelled with trefoil heads.

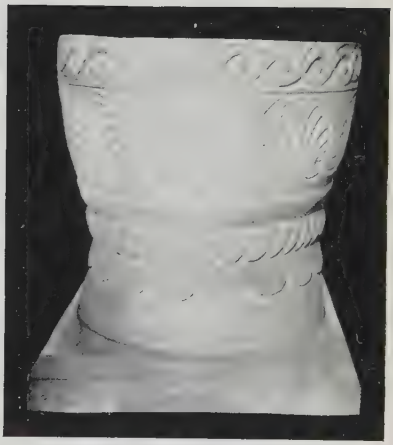
The *Gentleman's Magazine* for 1835 has an extraordinary account of a quasi font that used to be in the church of St. Edmund-on-the-Bridge, Exeter, which had at that date been recently taken down. "The modern font, which resembled an apothecary's mortar, was drawn up, when not used, to the brestsummer of the west gallery."

Norman.—Abbotsham, Alphington, Ashington, Ashprington, Bere Ferrers, Berry Narbor, Bideford, Bishopsteignton, Blackawton, South Brent, Buckfastleigh, Clawton, Cheriton, Chudleigh, Clovelly, Colyton Rawleigh, Crediton Bishop, Dean Prior, Drewsteignton, Dunkeswell, Ermington, Exeter St. Mary Steps, Farringdon, Hartland, Holbeton, Honiton Clyst, Huxam, Laddiswell, Lustleigh, Maristow*, South Molton, South Pool, East Rutford, Rattary, Sampford Peverel, Stoke Canon, Tawstock, Tetcote, Ugborough, Wear Gifford, Woolborough, Woolfardisworthy.

Early English.—Coffinswell.

Decorated.—Lamerton, Meavy, Sheepstor, Woodland.

GREAT KIMBLE, BUCKS



BISHOPSTEINGTON, S. DEVON

ALPHINGTON, S. DEVON

YOULGREAVE, DERBYSHIRE

Perpendicular.—Bigbury, Buckland Monachorum, Clyst St. George, Doddiscombsleigh, Dunsford, North Moulton, Ottery St. Mary, Petrockstow, Plympton St. Mary, East Teignmouth, Totnes, Yealmpton.

Dorsetshire,

like other counties of the west, has a considerable number of Norman fonts; there are few good ones of the Early English period, and a large number of the 15th cent. Paley illustrates the handsomely ornamented late Norman circular font of West Chelborough. Pimperne is a good example of the cup-shaped font. Toller Fratrum has the bowl covered with sculptured figures. Loders has a square Norman bowl of Purbeck marble. Wareham has its 11th-cent. leaden font mounted on an octagonal base of the same local marble.

PUDDLETOWN, DORSET

Purbeck marble, as might be supposed, is the material of various of the fonts, as at Gussage All Saints, Downton, and Mappowder, and also the fine late Norman example at Whitchurch Canonicorum, the Early English example of Cranborne, and in the later instance at Sherborne.

The font of Puddletown is highly singular and beautifully wrought; it is beaker-shaped, and carved throughout with vine-leaved trellis work.

The rich late Perpendicular font of Bradford Abbas is well illustrated by Paley. It is supported by a central panelled shaft and by a square buttress at each corner. There are niches in these buttresses; three of them have bishops, and the fourth the *Agnus Dei* on a book. It may safely be described as of unique design.

Norman.—Affpuddle, Askerswell, Bincombe, Bere Regis *, Broad Windsor, Chalden Herring (early), Chelborough, Gillingham, Gussage All Saints (Trans.), Loders, Marnhull, Pimperne *, North Porton, Partisham, Preston, Pulham *, Toller Fratrum, Turners Puddle, Wareham, Warmwell, Whitscombe, Winterborne Abbas, Winterborne St. Martin, Whitchurch Canonicorum.

Early English.—Burton-Bradstock, Great Cawford, Cranborne *, Fifehide Neville, Puddletown, Shillingston, Wotton Glanville *.
Decorated.—Stafford West, Stoke Gayland.
Perpendicular.—Bradford Abbas, Bridport, Corfe Castle, Fordington, Hooke, Langton Herring, Shaftesbury, Sherborne, Winterborne Came, Winterborne Whitchurch, Winterborne Zebston, Wool.

Durham

has but a small display of old fonts. Winston, the best of the Norman examples, is curiously sculptured with dragons. Darlington has a 13th-cent. font. The 14th-cent. font of Brancepeth is surmounted by a canopy, the gift of Bishop Cosin. The 15th-cent. octagonal font of Hart is a very fine one ; it is adorned with the sculptured figures of the Evangelists and other saints.

Norman.—Aycliffe, Durham St. Giles, Easington, Escombe *, Pittington, Winston *, Witton-le-Wear.
Early English.—Darlington *.
Decorated.—Brancepeth *, Dalton.
Perpendicular.—Barnard Castle, Hart *, Heighington, Sedgefield, Staindrop.

Essex

The square late Norman font of Fryerning is beautifully carved in slight relief, two with foliage, a third with croslets, and the fourth with stars and crescents. Hadleigh has an octagon bowl on a bold moulding of circular plan sculptured with trefoil leaves. The plain octagon font at Blackmore is of Purbeck marble ; Buckler considers it Norman, but this is doubtful. Writtle, of the same period, is square, with columns at the angles. The large square Norman font of grey marble at Fyfield is well carved ; it is engraved by Suckling.

The severely plain octagon font at Stock is either Early English or Transitional. It is engraved in the *Suckling Papers*. There is another plain octagonal font at Mountnessing, also engraved by Suckling, which is probably Early English.

The graceful font of Boreham is of the time of Edward I.

Paley considered the 15th-cent. fonts of Margaretting and South Ockendon sufficiently good to merit engraving, and they are also illustrated in Buckler's *Essex Churches*. But the finest and most

elaborate font of that period in the county is the one of St. Martin's, Colchester. Saffron Walden font, of Ketton stone, is engraved by Paley.

Norman.—Aveley, Little Chesterford, Eastwood, Elmdon, Farnham, Fryerning, Fyfield *, Hadleigh, Mount Fitchet, North Ockendon, Rainham, Little Wakering, Wicken Bonant, Writtle.

Early English.—Hadleigh *, Mountnessing, Stanford-le-Hope *, Shopland *, Stifford, Stock, North Shoebury, Thunderley, Woodham Ferris.

Decorated.—Boreham, Bulphan, Childerditch, Finchingfield *, Ingatestone.

Perpendicular.—Althorne; Colchester, St. Martin; North Fambridge, St. Leonard, Longton *, Margaretting, South Ockendon, Orsett, St. Osyth, Saffron Walden *, Shenfield (late), Thaxted *, Upminster, Willingale Doe, Willingale Spain.

Gloucestershire

has a fair number of interesting Norman fonts, as well as one which has every claim to be considered Saxon, as already stated. The divergent spiral ornaments of the Deerhurst font point to a pre-Norman date, even if there were no other arguments to be deduced. The broken portions of this font have been cleverly restored.

The font of Tidenham is of Early Norman date, prior to 1100. Leckhampton font is also early in the same period. Westerleigh is one of the best Norman fonts in the county; it is engraved by Paley; the bowl has the general form of a square capital with the sides ornamented in low relief with geometrical patterns. The plain Norman font of St. Philip's, Bristol, also appears in Paley. Thornbury is an interesting specimen of the beginning of the Early English style; Hempstead of the same period is curiously carved. Elkstone is a handsome example of the close of the 14th cent. The best 15th-cent. font, of a plain description, is that of Yate; the bowl is panelled with eight quatrefoils with rose centres; the shaft is also octagonal and panelled.

A correspondent of the *Gentleman's Magazine* describing Cirencester church, as seen in 1749, says—

"Here is a stone pulpit and two fonts; an old one of stone standing upon a pillar, and a new one of marble, erected by the contribution of several gentlemen of that town, which is constantly used."

Saxon.—Deerhurst *.
Norman.—Bristol St. Philip's *, Berkeley *, Cheriton, Eastington, Frampton-on-Severn, Hanham, Haresfield, Lancaut, Leckhampton, Newnham, Southdrop, Tidenham, Westerleigh, Welford *.
Early English.—Hempstead *, Ozleworth, Pucklechurch *, Thornbury *.
Decorated.—Charlton Kings, Elkstone *, Staunton.
Perpendicular.—Fairford, Old Yate *, Saltwood.

Hampshire

This county has an exceptionally large supply of Norman and Transitional fonts. In addition to the four noble examples of black Belgium marble at Winchester cathedral, St. Michael's, Southampton, East Meon, and St. Mary Bourne, there are a considerable number of fonts made of Purbeck marble. Among the latter may be named the Norman fonts of Bighton, Bramley, Brockenhurst, Colemore, Mottisfont, Ovington, and Stockbridge; the 13th-cent. example at King's Somborne, with eight small shafts; two others at Kingsclere and Meonstoke, *c.* 1200; and one of the 14th cent. at Heckfield. The Norman fonts of Porchester, Minster, and Walford have figure sculptures; the first of these is most noteworthy, and has on one side the Baptism of our Lord.

There are comparatively few fonts of the various Gothic periods and none of particular note. Kingsworthy, however, is a beautiful font, *temp.* Edward III. Each of the eight panels is sculptured with a different form of tracery. There is a good engraving in Paley's *Fonts*.

The only other Hampshire font engraved by Paley is that of Penton, which is well described as "a good and pleasing example of late Decorated work." Each of the eight compartments of the bowl are doubly panelled, with foliated trefoil arches in the heads.

Saxon.—Boarhunt, South Hayling.
Norman.—Bentley, Bighton *, Botley, Bourne St. Mary *, Bramley, Brackenhurst, Bursledon, Chalford, Colemore, Crondall, Goodworth Clasford, Hurstbourne Priors, Kingsley, Knights Enham, Leckford, Lickenholt, East Meon, Meonstoke (Trans.), Minstead, Mottisfont, Mottiston, I. of Wight; Niton, I. of Wight; Ovington, Porchester *, Sherborne, St. John; Southampton, St. Michael *; Stockbridge, Stoke Charity, Stratfield Sturgis, Winchester cathedral *, Winchfield.

CASTLE FROME, HEREFORDSHIRE

Early English.—Bentworth *, Bramshaw, Empshott, Fordingbridge; Freshwater, I. of Wight; South Hayling, Hound *, Kingsclere, Kings Somborne *, Littleton, Michelmersh, Odiham *.

Decorated.—Bramshott, Hartley Mauditt, Heckfield, Kingsworthy, Penton *, Romsey, Silchester, Upton Grey, Yateley.

Perpendicular.—Basing, Brightstone, I. of Wight; Overton.

Herefordshire

has a considerable number of Norman fonts, of which those of the cathedral and Canon Pyon are among the earliest and most interesting. The Apostles are carved round the large bowl of the Norman font of Eardisley. The font at Kenchester is supposed by some to be cut out of a Roman column. At Shobden the font is supported by the four Evangelistic symbols.

The font at Kilpeck, said to be like those of Bredwardine and Madeley, was thus described in the *Gentleman's Magazine* in 1833—

> "The font is a huge circular bason of granite, 4 feet in diameter, set on a cylindrical column 10 feet in circumference; the height of the whole is 3 feet. A small inner bason, serving as a plug to the larger bason, is sculptured to resemble basket work."

The most noteworthy font of the county is that of Castle Frome. This Early Norman font shows the symbols of the Evangelists, which very rarely appear on sculpture of that date. The scene of the Baptism of Christ (illustrated in Mr. Romilly Allen's work on *Early Christian Symbolism*) is vividly portrayed after a striking fashion. Christ stands in a kind of whirlpool of water represented by a series of circular lines, and has two fish on each side of Him. The heavily moustached Baptist has a maniple on the right arm. The *Manus Dei* of the First Person of the Trinity appears giving the benediction, and the Third as the Dove hovering over Christ's head.

Saxon.—Bosbury.

Norman.—Bredwardine, Brinsop, Bromyard, Canon Pyon *, Castle Frome *, Eardisley *, Eye, Hereford cathedral, Little Hereford, Hope Mansell, Kenchester *, Kilpeck, Madeley, Middleton *, Moccas, Much Marcle, Orleton *, Peter Church, Rowlstone, Shobdon, Stretton Sugwas, Thuxton.

Early English.—Bosbury, Lingen.
Decorated.—Fownhope.
Perpendicular.—Walford.

Hertfordshire

is not particularly famed for its fonts, though it has some fair examples of each period.

Wormley is an unusual form of Norman font; there is a bold dignity about the band of conventional foliage round the upper part of the bowl, as shown in the plate reproduced from the *East Herts Archæological Society's Transactions* for 1901. Sandridge, figured in Paley, is a good example of a Norman cylindrical font; it is surrounded with interlaced arcading, above which is the saw-tooth ornament. The Norman font of Sarratt is of Purbeck marble. The early square Norman font of Hendon is of unusually large proportions. Aldenham is illustrated by Paley as a good but plain example of Early English; it is of Purbeck marble; the square bowl is supported by a central pillar, with shafts at the angles. Abbots Langley octagonal font is illustrated in the same work as an interesting late example of Decorated. The sides are panelled with quatrefoils, four of them being occupied with the Evangelistic symbols. Parker illustrates the fine 14th-cent. font of Offley. The best 15th-cent. font of the county is at Ware; it is of the time of Henry IV., and has sculptured on the panels in high relief, the Blessed Virgin, St. Gabriel, St. John Baptist, St. Christopher and Holy Child, St. George, St. Margaret, St. Katharine, and St. Thomas.

Norman.—Anstey *, Baldock (Trans.), Bishops Stortford (Trans.), East Stoke, Harpenden, Hendon, Sandridge *, Sarratt, Thorley, Warmley * (Trans.).
Early English.—Aldenham *, Datchworth, Gilston, Sawbridgeworth, Standon, Stevenage, Thurley.
Decorated.—Abbots Langley (late), Hitchin *.
Perpendicular.—Hunsdon, Offley *, Therfield, Ware *.

Huntingdonshire

This small county has many plain examples of Norman fonts, as well as a few of more particular merit and of varied design. Broughton has a square bowl, with shallow arcading. Holywell is

WORMLEY, HERTS

octagonal, and stands on small plain shafts. St. Ives is octagonal, panelled with an interesting arcade.

Stibbington, of Transition Norman date, is well illustrated by Paley. It is of massive octagonal form, and has a semicircular headed arch on each face, springing from slender shafts at the angles. It is supported by a central pillar, and by eight small round shafts; the bases of the latter appear to have been renewed late in the 15th cent.

The Early English font of Huntingdon St. Mary has a plain octagonal bowl, but the pedestal has a fine cluster of circular shafts. Stainground is another very good specimen of this style; it is also supported by a cluster of shafts.

There is a good Decorated font at Little Stukeley, with quatrefoils on the bowl and foliage beneath. The font at Hamerton is a fine example of Perpendicular; the bowl is richly panelled, and the pedestal is raised on steps. Glatton is another good instance of this style.

Norman.—Brington, Broughton *, Bury * (Trans.), Bythorne, Holywell, St. Ives, Keystone, Ramsey, Stibbington, Upton * (Trans.).
Early English.—Fletton *, Huntingdon St. Mary *, Old Hurst, Stainground *, Warboys, Wistow.
Decorated.—Little Stukeley *, Water Newton *.
Perpendicular.—Bluntisham, Buckden, Fen Standon *, Glatton *, Hamerton *, Heddenham, St. Neots.

Kent

is an interesting county in the diversity of its fonts. There are a large number of Norman and 15th-cent. examples, whilst the two intervening periods are well represented.

Next to the font of St. Martin's, Canterbury, to which reference has already been made, the most remarkable of the early fonts of the county is that of Darenth. It was described, with some detail, in the *Gentleman's Magazine* as long ago as 1827, and again ten years later. This fine piece of early Norman sculpture has eight subjects under semicircular arcades, and is well illustrated in Mr. Romilly Allen's *Early Christian Symbolism.* David playing the harp and the rite of baptism are two of the incidents.

In two cases the fonts are of black marble, namely, Bromley and Woodchurch. Brookland, one of the examples in lead, has

the signs of the Zodiac. Several of the later Norman examples have the four small shafts round the central shaft forming the base, and it is difficult in some cases whether to call them late Norman, Transitional, or Early English.

The 13th-cent. font of St. George's, Canterbury, is unique; eight tall detached shafts, with well-moulded capitals and bases, in addition to a larger central shaft, hold up a perfectly plain shallow octagon bowl; the smaller shafts stand out beyond the bowl, which is only supported by half of the capitals. This font is engraved by Rickman.

The octagonal 15th-cent. font of St. Mildred, Canterbury, is of Bethenden marble, and has roses and the monogram I.H.C. on alternate panels. The fine octagonal font at Herne was beautifully engraved by Simpson; the panels of the bowl bear an interesting series of heraldic shields, and the shaft is richly traceried.

Farningham, Shorne, and Southfleet are Seven Sacrament fonts, as already mentioned.

Saxon.—Canterbury, St. Martin's (lower part).

Norman.—Adisham, Brabourne, Brookland, Bromley; Canterbury, St. Peter *; Chalk, Darenth *, Dover St. Mary, Elmstone, Footscray, Fordwich, Gillingham *, High Halden, Molash, Newenden *, Oare, Ospringe, West Peckham.

Early English.—Ashurst, Biddenden, Burham, Bridington; Canterbury, St. George, St. Margaret, St. Mary Magdalen; Elmstead, Hinxhill, Luddesdown, Orpington, Preston, Stourmouth, Sevington, Swalecliffe, Swanscombe, Ulcombe, Wrotham.

Decorated.—Cobham *, Farborough, Hawkhurst *, Hythe *, Kennington, East Langdon, Lenham, Mersham, Rolvenden, Sandhurst *.

Perpendicular.—Appledon, Ashford, Brakesbourne; Canterbury, St. Alphage and St. Mildred; Cowden, Eynesford, Egerton *, Eastby, Farningham *, Frindsbury, Gillingham, Headcorn *, Herne *, Horsmonden, Ightham, Langley, Margate, Maidstone, Milton, Newington, Ottram, Sandwich St. Mary, Sevenoaks, Shorne *, Southfleet, Staple, Westerham, Wye.

Lancashire,

for much the same reason as Cheshire, makes, for its size, a poor display of old fonts. There is interesting early Norman sculpture round the fonts of Walton-on-the-Hill and Kirkby, both near Liverpool. Each is described and illustrated in Mr. Romilly

Allen's work on *Symbolism*. The former is much mutilated, having for many years served as a horse-block at a public-house adjoining the church ; one of the most distinct subjects is Christ riding into Jerusalem. In two adjacent arcades on the Kirkby font the subject is the Temptation of Adam and Eve.

There are several interesting 15th-cent. fonts in the county. Colne has the symbols of the Passion, and Chipping the initial letters of the Latin version of the Angelic Salutation.

There is a good illustrated article on the mediæval fonts of the Hundred of West Derby, in vol. xviii. of the *Proceedings of the Lancashire and Cheshire Historical Society*.

In the wholly modernized Lancashire church of Padiham, the old font presented in 1525 by John Paslew, last abbot of Whalley, and bearing his arms, is still preserved. It may here be mentioned that another interesting Lancashire font, that of Altham, was also the gift of the same abbot. On the sides of the bowl of this latter font, are the letters A.Ω., M.R., S.M., and I.H.C., alternating with symbols of the Passion.

The Lancashire font of Dalton-in-Furness bears the arms of Furness Abbey.

Norman.—Broughton-in-Furness, Formby, Goosnergh, Huyton, Kirkby *, Walton-on-the-Hill *, Warton.

Early English.—Chorley.

Decorated.—Altcar, Furness, Halsall (fragments), Ribchester, Wigan (rectory garden), Winwick.

Perpendicular.—Altham *, Aughton, Burnley, Chipping *, Colne *, Dalton-in-Furness, Deane, Haslingden, Heysham, Huyton, Maghull, Middleton, Padiham, Prestwich, Sefton, Stalham *, Standish, Stidd, Walton, Whalley.

Leicestershire

has a considerable variety of Norman fonts, and some good examples of the first two Gothic periods, particularly of the 13th cent.

Of the Norman fonts, Sapcote, as illustrated by Simpson, had a beautifully sculptured bowl of unusual design. The cylindrical font of Rothley, illustrated by Paley, has an effective but simple chevron pattern covering the whole of the bowl. Thorpe Arnold early font has some rude figure carving, including the combat between St. Michael and the dragon ; it is engraved by Simpson.

The late Transition font of Stonesby, also illustrated by Paley, is an interesting example of octagonal interlaced arcading.

The square Norman bowl, well sculptured, of Ashby Folville font, *c.* 1160, is illustrated by Rickman.

The vicissitudes of the 13th-cent. font of Scraptoft are chronicled in the *Gentleman's Magazine* of 1844, by one J. F.—

"Its font, which I found embedded in nettles, was turned out of the church to make way for a ridiculous wash-hand bason-looking thing on a high stone pedestal. The old font was placed by a western wall, and served the villagers for many a year as a cistern. It was lately removed from its exposed situation and placed in the belfry, where it now remains, a receptacle for ropes and rubbish. It is of Early English character, and mouldings are very sharp and nearly perfect."

The dog-tooth ornament appears at Burrough, not only between the grouped shafts of the stem of the font, but round the edge of the octagonal step, a most unusual feature. Waltham-on-the-Wolds also shows the dog-tooth on the font stem, and interlaced arcading round the octagonal bowl. The same moulding is on the angles of the cubical font of Twyford. These three Early English fonts, as well as the handsome example of All Saints, Leicester, are all figured by Simpson.

Paley draws largely on Leicestershire for his comparatively few engravings of Decorated fonts, giving the four very different examples of Goadley Marwood, Ratby, Stoke Golding, and Whitwick. Figures on 14th-cent. fonts are most exceptional, but on the sides of Stoke Golding font, under crocketed canopies, are representations of St. Katharine, St. Margaret, and other saints. Noseley font, with its handsome tracery, is illustrated by Simpson.

Norman.—Arnsby*, Ashby Folville, Billesdon (Trans.), Braunston, Bringhurst, Caldwall *, Desford, Earls Shilton, Foxton, Hangerton, Kilworth, Lockington *, Peckleton, Rothley *, Sapcote * (Trans.), Stonesby * (Trans.), Thorpe Arnold *, Titton, Waltham-on-the-Wolds (Trans.).

Early English.—Barrow-on-the-Hill, Beeley, Belgrave, Burrough *, Evington, Gaddesby, Hallaton; Leicester, All Saints * and St. Mary *; Rearsby *, Scraptoft, Thurnby, Twyford *, Waltham-on-the Wolds *.

Decorated.—Bredon, Goadley Marwood *, Market Bosworth, Noseley *, Ratby *, Stoke Golding *, Whitwick *, Wyfordby.

Perpendicular.—Great Bowden, Breedon.

ASHBOURNE, DERBYSHIRE

BARROW-ON-THE-HILL, LEICESTERSHIRE

WALTHAM-ON-THE-WOLDS,
LEICESTERSHIRE

BAKEWELL, DERBYSHIRE

Lincoln

has a very fine variety of fonts, both of Norman and Gothic types. Among the Norman types special mention should be made of the early one at Belton, with rude human and other figures; several of them are ecclesiastics, whilst in one compartment a man rings two bells, and in another a headsman and a hangman are laying hold of a culprit. At Stow there is a great octagon font resting on eight shafts. The Transition font of Edenham has eight shafts of Purbeck marble. The Transition fonts of Lincoln Minster and Thornton Curtis are both of black marble, and are remarkably carved. Barnetby, late Norman, is of lead with three bands of scroll-work.

West Deeping has a fine Early English shaft, and a later octagon bowl with heraldic shields.

Among 14th-cent. fonts, there are some of exceptional design. Such are Barrowby, of elaborate tracery, which has a triple monster curiously enclosed in its hollow stem; Grantham, with a series of sculptures representing the Annunciation, Nativity, Circumcision, Baptism, Blessing of Children, Transfiguration, Sacrifice of Isaac and the Three Kings (the stem and base are 15th cent., and steps and lofty cover modern); and Stixwold, whose eight faces bear the symbols of the four Evangelists, alternating with the first four months of the year, with the names in black letter above.

Seven of the Lincolnshire fonts bear inscriptions (see Suffolk fonts), which have been already recorded, viz. Bourne, Bradley, Dunsby, Quadring, South Ormsby, Threckingham, and Wold Newton.

Both Simpson and Paley are generous in their treatment of the fonts of this county. The former illustrates, *Norman*, Osbournby, Belton, Aswardby, and Helpringham; *Early English*, Weston, Threckingham, and West Deeping; *Decorated*, Swaynton, Knaith, Heckington, Horbling, Haydor, and Carlton Scroope; and *Perpendicular*, Great Hale, Fosdyke, and Bourne.

Paley illustrates, *Early English*, Thurlby, Weston, and Thorpe; *Decorated*, Strubby, Maltby-le-Marsh, Bradley, and Ewerby; and *Perpendicular*, North Somercotes, Covenham St. Mary, Bourne, and Pinchbeck.

The early 15th-cent. font of Huttoft is a good example of profusion of 15th-cent. carving. The bowl is octagonal and the

panels are filled with figures representing the Holy Trinity, the Blessed Virgin and Child, and the Twelve Apostles, two and two. On the octagonal shaft are eight figures under niches, one of which is hopelessly mutilated; others are probably St. Gregory, St. Guthlac, St. Ethelburga, St. Richard of Chichester, St. Mary Magdalen, and St. Paul. The base is supported by four large figures of the Evangelistic symbols.

Norman.—Ancaster *, Annaby, Aswardby *, Aunsby, Barnetby-le-Wold *, Barnoldby, Belton *, Boothby Pagnal, Braceborough *, Cabourn *, Cadney *, Clee *, Coleby, Cuxwold, Deeping St. James *, Edenham (Trans.), Fulbeck *, Houghton-le-Clay, Lincoln cathedral (Trans.), Scartho, Stow *, Thornton Curtis * (Trans.), West Torrington, Silk Willoughby *, Wytham-on-Hill (Trans.).

Early English.—Belton-by-Grantham *, Bottesford, West Deeping *, Greetwell, Grimsby *, Helpringham, Hibaldstow *, Hough, Sibsey *, South Somercotes *, Tallington, Thorpe St. Peter *, Threckingham, Thurlby *, Walcot *, Weston *.

Decorated.—Asgarby, Barrowby *, Bitchfield *, Bradley *, Caythorp, Colsterworth (base N.), Claypole, Ewerby *, Gonerby *, Grantham *, Harlaxton *, Heckington *, Ingoldmells *, Kilby, Knaith *, Maltby *, Sleaford, Somerby, Stixwold *, Strubby *, Swaynton, Tallington, Wold Newton.

Perpendicular. — Ashby-cum-Fenby, Blyborough, Blyton, Bourne *, Broughton Brant, Burwell; Covenham, St. Mary, St. Bartholomew; Carlton Scroope *, Dounsby *, Enderby Bag, Evedon, Fosdyke *, Grantham, Haydor, Harrington *, Horbling, Huttoft *, Kniton *, Market Deeping, Pinchbeck, Quadring, Rauceby *, Ropsley *, Stanton All Saints *, Stixwold *, Surfleet, Theddlethorpe, Wilsford *.

Middlesex

makes but a poor display of fonts; it will suffice to enumerate the chief examples.

Norman.—Harlington, Harrow, Hayes, Hendon.
Early English.—South Mimms, Ruislip.
Perpendicular.—West Drayton *, Hornsey, Monken Hadley, Pinner.

Monmouthshire

has a few good Norman examples, of which the following may be named: Grosmont, Llanellan (converted into sundial pedestal), Llanhilleth, Llanllowell *, Michaelstone-y-Vedw *, Overmonnow, Staunton, Whitson *. The font at Chepstow is 15th cent.

HUTTOFT, LINCOLNSHIRE

Norfolk

is justly famed for its fonts. There are some general remarks on the late East Anglian fonts under Suffolk.

The Norman fonts are numerous. Two highly remarkable ones, with square bowls and standing on four legs, occur at Burnham Deepdale and Fincham. Both are carved with human figures. They are discussed in Mr. Romilly Allen's *Early Christian Symbolism*, and admirably illustrated in vol. ii. of *Victoria History of Norfolk*. The former one has figures representative of the months. The Fincham font has three arcades on each of the sides. Beneath them are figures illustrative of (1) Adam and Eve and the Temptation, of (2) the Nativity, of (3) the Magi, and of (4) the Baptism of Christ. The font at Sculthorpe, which is also square in the bowl, has the Adoration of the Magi on the east face, but the other faces have geometrical patterns. The square Norman font of Breccles is rudely carved, and bears the four Evangelists. Toftrees, Shernburn, South Wootton, and Castle Rising form another group of noteworthy square-bowled fonts with figured heads; whilst Laxham, Stody, and Letheringsett have Norman fonts of Purbeck marble, supported on low pillars. Paley illustrates two other examples of this last class, namely, those of Hunstanton and Heckingham; he also gives an engraving of Belaugh (Transition), which stands on five shafts.

There is a good illustrated article on the Norman fonts of North-West Norfolk in the *Reliquary and Illustrated Archæologist*, vol. ix.

There are various good instances of Early English fonts, but none of special note, save those of Great Snoring, Antingham, and Walcote, which are of Purbeck marble. The 14th-cent. fonts are somewhat more numerous and distinguished. Four of these are illustrated by Paley, namely, those of Ditchingham, Postwick, and All Saints and St. Gregory, Norwich.

The Perpendicular fonts are one of the leading features of the ecclesiology of the county. They are very numerous, and only the more important are named in the subjoined list. These 15th-cent. fonts include sixteen of those that bear the Seven Sacraments, which have been already enumerated. Several show symbols of the Passion on the bowl panels, as at Blakeney; others those of the Evangelists, of which there are a variety of examples;

whilst in a few cases the Passion and Evangelistic symbols appear alternately, as at Aylsham, Great Denham, and Salthouse. The list of font inscriptions shows that several occur in this county.

Rickman, in his illustration of fonts, draws all his examples of 15th-cent. work from this county, namely, Wymondham, East Dereham, and Worstead with tabernacled cover. The last two are instances in which the font steps or risers are ornamented with quatrefoils.

At Gooderstone, a precise date can be assigned to the handsome octagonal font; Peter Flote, vicar, left 40*s.* in the year 1446 for a new font.

Norman.—Belaugh (Trans.), Little Bittering, Burnham Deepdale *, Burnham Norton, Breccles *, Castle Rising, Colkirk, Drayton, Frettenham, Fincham *, Heckingham, Horsford, Hunstanton, Ingoldesthorpe *, Langham, Letheringsett, Lingwood, Sculthorpe *, Sedgefield, Shereford, Shernborne, Little Snoring, Southacre, Stody, Toftrees, Wanderford, Wareham All Saints, Wareham St. Mary's, South Wootton *.

Early English—Antingham, East Bilney, West Bradenham, Crostwight, Horsning, Ingham, Ormesby St. Michael, Ridlington, Scatlow, Great Snoring, Thorington, Tessingham, Walcott *.

Decorated.—Blickling, Bradfield*, Brinton, Calthorpe, Ditchingham *, Elsing, Felbright, Hevingham, Ludham, Mautby; Norwich, All Saints and St. Gregory; Ovington, Postwick, Runton, Roughton, Shelfanger, Sheringham, Terrington St. Clements, Trunch.

Perpendicular.—Aylsham, Blakeney, Blofield, Castledon, Catfield, Downham Market, Edingthorpe, Fakenham, Great Dunham, Happisburgh, Hemsby, Hoo, Irstead; Norwich, St. John and St. Saviour; Merton, Needham, Ruston, Salhouse, Swanton Novers, Strumpshaw, Thelveton, Upton, Walsingham, Walsoken, Westwick, Worstead, Wymondham, Yaxham.

Northamptonshire

has many beautiful fonts, including the Saxon instance at Little Billing (engraved by Paley) already named, and a variety of Norman examples. Simpson engraved the interesting font of Wansford; the circular bowl has twelve arcades, beneath ten of which there are figures. The square block of stone that forms the font at West Haddon has figure sculptures round the top. Both of these are adequately discussed in Mr. Romilly Allen's *Early Christian Symbolism.*

LITTLE WALSINGHAM, NORFOLK

In Simpson's volume are excellent engravings of the handsomely ornamented cylindrical bowls of Greens Norton and Paulerspury. Paley illustrates the early cubical font at Aston-le-Walls, sculptured with foliage and geometrical patterns; the handsomely carved circular bowls of Dodford and Eydon, and the quaintly carved one of East Haddon, which is supposed to represent the conquest of Baptism over the powers of evil.

There are an unusual number of good Decorated fonts; Parker takes Stanwick as the example of that period in his *Glossary*. Barnack, Irchester, Hardwick, and Kingscliffe are four of the best instances in the county of 13th-cent. fonts; the first of these is engraved by Simpson, and the last three by Paley. Rickman also gives engravings of St. Peter's, Northampton, *c.* 1320, and of Cotterstock, *c.* 1350.

Pitsford is selected by Paley as a Northamptonshire example of the 14th cent.; comment has previously been offered on the projection from the rim of the bowl.

Ufford is given by Paley, and Broughton and Towcester by Simpson, as instances of 15th-cent. fonts. Ufford has a good example of a coeval "kneeling stone" for the font; but such constructions are really standing stones, to give the priest greater height; the celebrant at Baptism should not kneel.

The fonts of Great Addington, Crick, Cold Ashby, Finedon, West Haddon, Irthlingborough, Raunds, Rushden, Stanwick, Thornby, and Woodford are all engraved in the architectural volume on the Archdeaconry of Northampton, published in 1849.

Saxon.—Little Billing.

Norman.—Aston-le-Walls, Blisworth, Braybrook *, Cold Ashby, Dodford *, Eydon *, Finedon, Gayton, Glinton, Greens Norton *, East Haddon, West Haddon, Harpole, Hinton, Kings Sutton, Naseby *, Great Oxendon, Paulerspury, Spratton, Syresham, Thornby *, Wansford *, Woodford *.

Early English.—Great Addington, Barnack *, Bainton, Brington, Cogenhoe, Corby, Crick, Croughton, Dallington, Hannington, Hardwick *, Higham Ferrers, Irchester *, Kingscliffe *, Laxton, Polebrook, Raunds, Winwick, Wadenhoe.

Decorated.—Lutton, Nassington; Northampton, St. Peter's; Peakirk, Pilton (early), Pitsford, Rushden, Scaldwell, Sibbertoft, Stamford Baron, Stanwick, Sutton, Tansor.

Perpendicular.—Broughton *, Bugbrooke, Colly Weston, Easton-on-the-Hill, Fotheringhay, Glapthorn, Kislingbury, Marston Trussell, Middleton Cheney, Preston Capes *, Tiffield, Towcester *, Ufford *.

Northumberland

has but a poor display of mediæval fonts, for most of the ancient churches have been mutilated or modernized. Chollerton and Haydon are instances of Roman altars reversed, and turned into a Christian font. The circular bowl of the Early English font of Hexham is supported by a squared central shaft with dog-tooth mouldings and by four smaller round shafts; it is engraved by Rickman.

Norman.—Bywell St. Peter, Rock, Shilbottle.
Early English.—Chollerton *, Edlingham, Hexham *.
Perpendicular.—Newcastle, St. Nicholas.

Nottinghamshire

has a varied series of fonts, but only a few of any special excellence. Among Norman fonts, it possesses one famous example, which is literally incomparable, for there is not another known example that in any close way resembles it. The cubical Norman font of Lenton measures 2 feet 10 inches by 2 feet 6 inches, and stands (exclusive of modern pedestal) 2 feet 6 inches high. The interior of the bowl, which is hollowed in quatrefoil shape, is 18 inches deep, and the top is ornamented with foliage, after the fashion of those in the west of England of Belgian marble. There are shafts at the angles and a beautifully designed strip of ornament below the margin. On one of the narrower sides is the Crucifixion, the arms of the large cross foliated. The scene is most curiously represented. There are censing angels at the upper corners, and the *Manus Dei* appears on the cross just above the head of our Lord, who is represented with a cruciform nimbus. The two thieves are shown on much smaller crosses; the soul of the good thief (a tiny little human figure) is shown going up to heaven, whilst the soul of the evil one is plunging into hell, represented as usual by the open mouth of a ravenous serpent. The opposite side of the font simply bears a large foliated cross. One of the two longer sides is divided into four compartments by another cross. The two upper compartments represent the raising of Lazarus after a realistic fashion; the details and the grouping of so many figures in a small space are most ingeniously worked. Lazarus is lying

down in a stone coffin swathed in grave clothes ; at each end is an attendant raising the lid ; above is our Lord (with cross nimbus), having His right hand raised in benediction and holding a book in the left ; whilst Martha and Mary stand close to the Saviour. The scene in the other compartment seems to be the wonder of the multitude when they see Lazarus coming to life. Below is depicted the Three Maries at the Sepulchre. The front side of the font, which is the most remarkable, is divided by arcade work into eleven compartments, six in the upper row and five in the lower. In the centre of the lower line, two of the arcades are thrown into one to give greater space, and here is the representation of the Baptism of our Lord. Christ is shown standing in the water up to the middle with hands uplifted in prayer, the *Manus Dei* appears from the clouds, and the Baptist places his hand round His waist. The other compartments on this side are all filled with adoring angels and demi-angels. Mr. Le Blanc Smith supplies an excellent photograph of the most important side. This font is well engraved by Paley, and the subjects of the carvings are critically discussed in *Early Christian Symbolism*, and admirably illustrated in outline by Mr. Romilly Allen.

There is another noble late Norman font of a totally different character at Screveton.

Among the few Early English fonts, the one at Wysall, *c.* 1200, should be named. Edwalton font, of exceptional trough-like shape, appears to belong to this period. The early 14th-cent. font at Balderton is ornamented with the characteristic ball-flower moulding, so very seldom seen on fonts. The well-executed 15th-cent. octagonal font, with traceried panels, bears the oft-repeated Greek inscription, mentioned previously, which can be read either backwards or forwards ; it is admirably engraved by Simpson.

The font of Thorpe-by-Newark is a curious composition. The base stone is part of an old font step ; on that stands part of a moulded 14th-cent. shaft ; the shaft is crowned with a holy-water stoup, 11 inches deep, 6 inches wide, and 14 inches in diameter. This is crowned by a domed 17th-cent. cover, and into the apex of this there has recently been screwed a brass candle-socket !

Norman.—Beckingham, Bilsthorpe, Bingham, Calverton (fragment), Car Colston, Edingley, Epperstone, Finningley, Flawborough, Halam, Keyworth, Kirklington, Lenton *, Screveton *, Stanton-on-Wold, Thoroton, Wellow, Winkburn, Woodborough.

Early English.—Beeston, Bramcote *, Edwalton (trough), Elton, Farndon, Farnsfield, Kneeton, East Leake, Wysall.

Decorated.—Balderton * (ball-flower), Barton (late), Cropwell Bishop, Gotham, Halam, Normanton-on-Soar, Ratcliffe-on-Soar, Stapleford, Strelley, Sutton Bonnington St. Michael, Sutton St. Mary *, Upper Broughton (base modern).

Perpendicular.—Flintham (late), Granby (Richard II.), Hickling, Holme Pierrepoint; Nottingham, St. Mary; Owthorpe *, Wollaton.

Oxfordshire

has a few good font examples of each period. Only two need be named of the Norman period—Hook Norton, which is circular and is carved with figures, and Iffley, which has a square bowl of unusually large size supported on a central pillar and four shafts at the angles.

The county is fortunate in having had several of its best Gothic fonts, of the three periods, well engraved. Of the Early English style, Paley illustrates the lead font of Warborough, and the interesting cubical font of Rotherfield Greys, with shafts at the angles; and Parker the one at St. Giles, Oxford, with dog-tooth mouldings between the shafts on the sides of the bowl. Rickman gives engravings of two 14th-cent. fonts—Shiplake, *c.* 1320, and Bloxham, *c.* 1350. Paley also supplies two of the 15th cent., namely, the beautiful but simple example at Minster Lovell, with hexagon bowl, and the more elaborate instance at Stanton Harcourt. Simpson gives a choice engraving of the excellent font of St. Mary Magdalen, Oxford, which is known to be of the year 1337.

Norman.—Albury, Bradwell, Chesterton, Easington, Hook Norton *, Iffley *, Kelmscot, Lewknor; Oxford, St. Peter; Shilton, Westwell.

Early English.—Aston Rowant, Enstone *; Oxford, St. Giles *; Rotherfield Greys *, Thame, Wootton.

Decorated.—Chinnor, Chipping Norton *, Fritwell, Kidlington *, Nuffield; Oxford, St. Mary Magdalen *; Tadmarton, Wroxton.

Perpendicular.—Ambrosden, Bloxham, Burford *, Clanfield, Deddington, Ewelme *, Great Tew, Handborough, Minster Lovell *; Oxford, St. Aldates * and St. Mary Magdalen; Stanton Harcourt *, Taynton.

Rutland

has several good fonts. The most noteworthy are those of Cottesmore (Norman), Tickencote (Early English), and Exton (Decorated).

Paley illustrates the excellent example of a 14th-cent. font at Exton, and considers it "beautiful even in a style remarkable for its beauty." The form is an octagon without any shaft. The sides are arcaded with trefoil-headed ogee arches having crocketed finials; between these are heads, alternately male and female, supporting the angles of the octagon.

Norman.—Brooke, Great Casterton (Trans.) *, Clipsham, Cottesmore *, Edith Weston, Manton, Market Overton, Oakham.
Early English.—Belton, Greetham, Ryhall, Seaton, Tickencote *.
Decorated.—Caldecot, Exton *, Ketton, Langham.
Perpendicular.—Burley.

Shropshire

is well supplied with mediæval fonts, particularly of the Norman period. Every font, as well as other details, finds its place in the Rev. D. H. S. Cranage's fine series of volumes, now almost completed, on the churches of this county. In those papers several of the more important examples are illustrated.

Paley gives an engraving of the Early English font of Acton Burnell, "remarkable for the beauty and simplicity of its style." It is octagonal, and is 3 feet 4 inches high, and stands on a single squared step. On each side is a trefoil-headed niche with shafts at the angles.

Norman.—Adderley *, Aston, Berrington *, Billingsley, Bitterley *, Burwarton, Claverley, Great Dawley, Eaton Constantine, Edgmond *, Harley, Hodnet *, Holdgate *, Lilleshall *, Linley *, Lydbury, Morville, Neen Savage, Orleton, Quatford, Quatt, Shawbury; Shrewsbury, St. Giles; Stottesden *, Upton Cressett, Yarpole.
Early English.—Abdon, Acton Burnell *, Bromfield, Cleobury Mortimer, Little Dawley, Lucton *, Selattyn, Stokesay.
Decorated.—Bridgnorth, Clun, Longford, Norbury, Stoke St. Milborough.
Perpendicular.—Burford (early), Church Stretton, Uppington, Wistanstow, Worfield.

Somersetshire

This large county has many good examples of fonts, particularly of the Norman period. The 14th cent. is poorly represented, but the contrary is the case with the succeeding century.

Of Norman fonts, Paley engraves an excellent, enriched, and curious early example from the church of Locking. It is of cubical shape, and rests on a plain cylindrical shaft. The quaint feature of the carving is that there are figures at each angle which extend their arms backwards on the sides of the bowl, the tips of the fingers just meeting, and thus dividing each face into two equal parts. The sides are ornamented in various ways; one side has the chevron moulding, and another a most interesting form of intertwined and ornamented serpents. This is one of those few fonts that may safely be termed unique.

The inscription on the font of Lullington is given elsewhere. This font is a singularly fine specimen of enriched Norman. The bowl is enriched with interlaced arcading, whilst at the top there is a band of masks. Portbury and Portishead share with Locking in the exceptional feature of having the interior of the bowls cut square. Biddiston is tub-shaped, and sculptured with the chevron moulding.

The Early English font of Tickenham, of a rather unusual character, has a square bowl supported by a central and four subsidiary shafts; each side is ornamented with a pointed trefoiled arch rising from the capitals of the angle shafts. It is illustrated by Paley. Rickman illustrates a later example, *c.* 1230, from Wellow, the octagonal grooved bowl rests on a circular stem surrounded by eight semi-detached small shafts.

Orchardleigh is a beautiful and uncommon example of advanced 14th-cent. work. This cup-shaped font has the bowl surrounded by three raised bands ornamented with foliage and heads. The middle band is interrupted by four sunk sexfoil medallions or panels; in one of these is a figure of our Lord in Majesty, one is vacant, and the other two have the Virgin and child differently represented. It is engraved by Paley.

Paley also gives engravings of the richly carved Seven Sacraments font, *c.* 1460, at Nettlecombe, and of the handsome example of the same century at Axbridge, the octagonal bowl of which is held up by demi-angels of unusually large proportions.

In West Somerset there are various good examples of 15th-cent. fonts, two of which cannot well be passed over without brief mention. The font at Crowcombe, in the Quantocks, is richly carved; the subjects on the bowl panels, hitherto misread, are (1) Christ enthroned; (2) a civilian kneeling in prayer; (3) a bishop giving the benediction; (4) a king enthroned; (5) a founder bishop, with crozier and model of a church; (6) St. Anne teaching the Blessed Virgin; (7) the angel appearing to Zachariah at the altar; and (8) a lady kneeling in prayer. Numbers two and eight, obviously representing the font donors, both kneel towards the Christ. Minehead font is also elaborately carved; the niched octagonal shaft has small figures of the Evangelists and the four Doctors of the Church.

Norman.—Biddiston, West Buckland, St. Catherine, Charlcorull, Chesterblade, Cudworth, Culbone, Farleigh Hungerford, Hanbury *, Isle Abbots *, Leigh-on-Mendip, Locking *, Lullington, Milverton, Monckton Farley, Pen Selwood, East Pennard, Portbury, Portishead, Selworthy, Stoke Coursley, Swanswick, Tiverton, Winsford *, Withycombe, Withypool.

Early English.—Banwell, Cutcombe, Cheddar, Chewton Mendip, Freshford, Orchardleigh, Rodney Stoke *, Shepton Mallett, Tickenham.

Decorated.—Bagborough, North Cadbury, North Stoke, Uphill.

Perpendicular.—Axbridge, Bath Abbey, Bream, Castle Cary, Cothelstone, Croscombe, Crowcombe, St. Decuman, Doulting, Dundry, Dunster, Exton, Hutton, Luccombe, Porlock, Priston, Minehead *, Nettlecombe, Queens Camel, Nether Stowey, Over Stowey, Taunton St. James, Treeborough, Wraxhall *, Yarlington.

Staffordshire

has a fair number of Norman fonts of varying design. The circular bowl of Checkley is profusely ornamented, and bears the *Agnus Dei* and book; there is an engraving of this font in the *Reliquary* (vol. xxiv.). The old Norman font at Hanbury is enclosed, with deplorably bad taste, in an alabaster casing. The font at Ilam has remarkable rude figures under arcading; it is illustrated in *Early Christian Symbolism.*

The circular font of Biddulph is of Transitional Norman date; it stands on four dwarfed shafts, and has interlaced arcading. The inscription on the noteworthy font of St. Mary's, Stafford, is given elsewhere; its date is of the Transitional Norman period and

approximates 1200. It is an unusual and massive structure 3 feet 3 inches high ; it has a quatrefoiled bason, each division of which bulges considerably outwards, and is separated from its fellows by grotesque figures ; the bowl rests on a slab of like shape, which is supported by crouching lions and other animals.

There are very few noteworthy Gothic fonts in this county. The most remarkable one is that of the collegiate church of Wolverhampton, which is a fine example of late 14th-cent. date, probably of the reign of Richard II. The panels of the octagonal bowl bear floral and other devices, the one to the east being carved with a bell, which may imply that the font was the gift of a bell-founder. On the chamfer below the bowl are a series of quatrefoils. The octagonal shaft has a series of small figures of saints in trefoil-headed niches: St. Anthony with his pig, and St. Bartholomew with flaying knife, are easy to recognize.

Norman.—Armitage, Biddulph (tr.), Checkley *, Enville, Gayton, Hanbury, Ilam (early), Lapley, Leek, Longnor, Mavesyn Ridware, Norton-under-Cannock, Pattingham, Pipe Ridware * (early), Rowley Regis, Salt, Somershall, Stafford, St. Mary (Trans.).

Decorated.—Wolverhampton (late).

Perpendicular.—Alrewas *, Burton-on-Trent, Handsworth, Stowe (Lichfield), Tutbury, West Bromwich, Wichnor.

Suffolk,

with its 550 surviving churches, abounds in excellent fonts, more particularly of 15th-cent. date, for which it is so justly renowned.

The fine square font of black Belgian marble, after the fashion of the one at Winchester cathedral, has already been mentioned. Bradfield Combust is a good example of a square Norman bowl on a circular shaft. Palgrave, of Transitional Norman date, is supported on a central stem and four small detached shafts.

Leiston is a good instance of Early English work ; the round bowl has a trefoiled arcade supported on six shafts. Blyford, with an octagonal bowl, has plain semi-detached shafts at the angles. Both of these fonts are illustrated in Parker's *Ecclesiastical Topography* (1851).

In the same work the octagonal font of Lackford, with its beautiful foliaged panels, is illustrated ; it has been engraved elsewhere, and is usually labelled "Early English," but there can be no doubt that it is of the reign of Edward I.

East Anglia, as is well known, is by far the best district in all England for fine and frequent examples of 15th-cent. fonts. Many of these fonts seem to have been turned out from some common workshop, or, what is more likely, by an itinerant group of skilled masons. When the great size of the requisite block or blocks of stone from which they were constructed, the cost of carriage from over the seas or from considerable distances inland, and the skill necessary for their carving are considered, some idea can be formed of the remarkable devotion of the parish gilds or of individual benefactors in making such costly offerings to their churches. It is not, therefore, surprising to find that in some instances inscriptions (usually on the steps of the font) record the names of the donors, and invite the prayers of the faithful for their souls.

In the list of font inscriptions it will be found that four of this description occur in Suffolk, namely, Blythburgh, Burgate, Darsham, and Hessett; and three in Norfolk, namely, Castor, Southacre, and Walsoken. In quite as many more cases the font steps show traces of inscriptions now illegible.

A particular feature of many of these East Anglian fonts, in certain districts, is the occurrence of alternate erect lions and wild hairy men (termed "woodhouses") round the octagon shaft of the base. In the one Hundred of Blything they may be noticed at Chediston, Halesworth, Middleton, Theberton, and Wissett. Happisburgh and Ludham are good examples of a like arrangement round the shafts of not a few Norfolk fonts. At Brampton, Huntingfield, Linstead Magna, Linstead Parva, Sotherton, Uggeshall, and Westleton, in the same Hundred, there are the four lions round the shaft, but the wild men (typical perchance of the evil nature expelled by the baptismal waters above) are absent. The eight panels of the octagonal basons of these 15th-cent. fonts are usually well carved in figures, amid which lions largely predominate. Continuing our observations on the fonts of this Suffolk Hundred, it may be noticed that there are alternate lions and shield-bearing demi-angels on the fonts of Cookley, Darsham, Linstead Magna, Linstead Parva, South Cove, Theberton, and Westleton. In other cases, as at Chediston, Halesworth, Middleton, and Wissett, the evangelistic symbols alternate with angels. At Covehithe and Sibton the angels alternate with a variety of figures, whilst at Yoxford the angels alternate with quatrefoils. In the best examples, small angels with outspread wings may also be noticed

on the chamfer below the bowl, forming an effective link with the supporting shaft.

The font in the great church at Blythburgh was, when perfect, a most notable example of late 15th-cent. work. It stands on two high octagonal steps, on the upper of which a long inscription has been cut. The beginning of it is easy to read, being the usual Latin form of asking for prayers for the souls of John Masin and Katharine his wife, the donors; but other parts have been for a long time quite hopeless to decipher. From certain early church notes, it is supposed that the rest of the lettering records that the font donors also built the fine south porch. This font was injured in 1577, when a storm blew down the spire, much of it falling into the church and killing more than one of the worshippers.

It is almost invidious to particularize any further, for the multitude of good 15th-cent. fonts is so considerable, but Halesworth, Oulton, and Lowestoft (with its beautiful steps) are three good examples all illustrated in Parker's *Ecclesiastical Topography*.

Norman.—Bradfield Combust, South Elmham, Herringswell; Ipswich, St. Peter *; Kettlebaston, Palgrave * (Trans.), Tuddenham.

Early English.—Benacre, Blyford *, Drinkstone, Lakenheath, Leiston *, Thorpe, Wickhambrook, Knodishall.

Decorated.—Barsham, Bradfield *, Buxhall *, Coney Weston, Chelsworth, Little Cornard, Elmswell *, Flempton, Hadleigh, Hemingstone *, Lackford *, Parham, Rickinghall Inferior, Wickham Market, Willisham *, Wortham.

Perpendicular (very numerous, only the more important named).—Bargate, Barnardiston, Barrow, Blythburgh *, Bramford *, Chevington, Chilton, Denardiston, Great Glemham, Halesworth *, Haughley, Hoxne; Ipswich, St. Clement, St. Mary Quay, St. Matthew, and St. Mary-at-Tower; Keddington, Lavenham, Lowestoft *, Melton, Newbourn, Orford, Oulton *, Risby, Monk Soham, Snape, Sutton *, Ufford, Witnesham, Weston, Woodbridge.

(For the eleven beautiful Perpendicular examples of Suffolk Sacrament fonts, see previous list.)

Surrey

This county, considering its extent, has not so many mediæval fonts as might have been expected; but there are various good examples, both of the Norman and 15th-cent. periods. There seems to have been a particular rage in Surrey, about a century

ago, for ejecting old fonts and replacing them with small and mean substitutes. In the three fine volumes of the history of the county by Manning and Bray, published in 1804, the font of each parish church is usually specified. In a large number of cases, particularly near London, the words "a small modern bason" often occur. At Brickland "a small marble bason on a slender mahogany pillar" is named. At Godstone the old font, a hexagon with cinquefoils, is described as being "now in the cemetary."

Several of the Norman and Transition square-bowled fonts are made from the dark Petworth marble of the adjacent county of Sussex; such are the fonts of Beddington, Frencham, Great Bookham, West Clandon, Godalming, Warplesdon, Horley, Merstham, Mickleham, Shere, and Seale.

The leaden Norman font of Walton-on-the-Hill, already named, is of sufficiently fine and striking design to be again mentioned. It is of small dimensions, the bowl having a diameter of 20 inches, and a depth of $13\frac{3}{4}$ inches. Round the bowl is a series of six wide arches, with full-faced seated figures in each of the arcades. These figures are of three patterns, each being twice repeated. The first has the right hand raised in benediction, whilst the left holds a book to the breast; the second has also the right hand raised in benediction, but the left rests the book on the knee; and the third has the right hand on the one knee, whilst the left rests a book on the other knee. The bowl is enriched both at the top and bottom with delicately wrought foliage.

The Early English marble font of Shere, which is cubical with shafts at the angles, is engraved in Manning and Bray. The 14th-cent. font of Chipstead has a large octagonal bowl, with a double niche on each face; it stands on a circular pillar. The square font of Ewhurst is described by Manning and Bray as having a cross saltire on each side. The 15th-cent. font at Mortlake, engraved by Manning and Bray, bears the arms of Archbishop Bruchier (1454–81); and the font at Mitcham closely resembles it.

Norman.—Albury, Alford, Beddington, Great Bookham, Chaldon, Compton, Dunsfold, Frencham, Godalming, Hambleden, Horley, Mertsham, Mickleham, Seale, Thames Ditton, Thursley, Warplesdon, Walton-on-the-Hill (lead), Woking.

Early English.—Chelsham, Chessingston, Crowhurst, Gatton, West Horsley, Limpsfield, Shere, Witley.

Decorated.—Banstead, Chipstead, Effingham, Ewhurst, Reigate.
Perpendicular.—Ashsted *, Bletchingley, Burston, Byfleet, Epsom, Godstone, Leatherhead, Lingfield, West Molesey, Mortlake, Nutfield, Stoke D'Abernon, Warlingham.

Sussex

possesses various good examples of almost every kind of font, those of the Norman period being not only numerous but in many cases excellent of their kind. On the fonts of this county, the late Mr. André wrote an admirable paper in 1900 (*Sussex Arch. Coll.*, xliv. 28–45).

The majority of the Norman fonts have square bowls, but there are two groups that are circular, namely, those of tub shape and those that are cup-shaped. The tub-shaped, the oldest division, includes those of Bignor, Brighton, Burton, Penton, North Mundham, Selham, West Wittering, and Yapton. Of these Brighton is a remarkably fine example, and the only one of the county bearing figure sculpture ; the subjects include the Baptism of Christ, the Last Supper, and some of the miracles of St. Nicholas. There is a good article on the Brighton font in vol. xlii. of *Sussex Arch. Proceedings*. The fonts of Denton and St. Anne, Lewes, are handsomely carved, and almost identical ; the latter is engraved by Paley. West Thorney, Yapton, and Mountfield are also among the more noteworthy of these circular fonts. Of the cup-shaped division there are seven examples, the most remarkable being that of Salehurst, round the base of which is a cordon of salamanders.

Denton font, illustrated in the *Reliquary and Illustrated Archæologist*, vol. xi., has the circular bowl sculptured throughout with an interwoven basket-work pattern.

Of the largest number of the Norman fonts which have square bowls—twenty-nine all told—the most interesting are those at New Shoreham (engraved by Paley), Coates, Lancing, and Slaugham. The last has on one side, in the arcaded work, the incised figure of a fish, the well-known symbol of our Lord. Several of these quadrangular bowls are supported by a central pillar and four angle shafts. The Norman fonts of this county, Edburton and Piecombe, have already been named among the leaden fonts.

Of Gothic fonts, those of the Early English period number nine or ten certain examples. Itchenor is engraved by Paley. Those

of the Decorated period are about the same number; Poynings, a tub-shaped form with eight panelled faces, is chosen by Paley for illustration. To this period, too, belongs the lead font at Parham. The county contains many fonts of the Perpendicular style, though the majority are quite plain in character. Cowfold, Shermanbury, and Thakeham are almost identical, having peculiar roundels on some of the panels, like those on chests of an earlier date. The font at Clymping is a beautiful example of a panelled font; it forms pl. xxviii. in the second volume of Brandon's *Analysis of Gothic Architecture.*

Norman.—Aldingbourne *, Amberley, Appledram, Barnham, Battle, Berwick, Bignor, Bishopstone, Bosham, Brighton *, Barton, Coates, Chithurst, Dalton *, East Dean, Denton, Eastbourne, Felpham, Fletching, Graffham, West Grinstead; Lewes, St. Anne; Lyminster, Pulborough, Rodmell, Rudgwick, Salehurst, Selsey, Shere, New Shoreham, Slaugham, Sompting, Southover, Thornham, Tortington, Upwaltham, Warnham, Woolbeding, Yapton.

Early English.—Ashurst, Buxtead, Cuckfield, West Ferring, Heyshot, Iford, Itchenor *, Sutton, Worth *

Decorated.—Barcombe, Eastergate, Etchingham *, Houghton, Jevington, Lindfield, West Dean, Willingdon.

Perpendicular.—Arlington, Arundel *, Beddingham, Boxgrove, Burwash, Clymping *, Frittleworth, Hailsham; Hastings, St. Clements; Horsham, Hotham, Patching, Playden, Portslade, Poynings (Richard II.), Rotherfield, Sallington, Shermanbury, Thakeham.

Warwickshire

has a few interesting fonts, and many ordinary examples of the different periods. There are a large number of Norman fonts, but they are mostly of a plain character, such as the unadorned cylinder bowl at Norton, or the truncated cone of Rowington. At Coleshill, however, is one of the most beautiful late Norman fonts in the Midlands. The circular bowl is richly carved with arcades, having figures in relief of the four Evangelists, alternating with foliage designs; but on the side facing east three of the arcades are interrupted to include a Rood with Sts. Mary and John within a circle. Two good plates are deservedly given to this font in Parker's *Glossary.*

The font at Coughton is 13th cent., and after an unusual design. A plain octagonal bason, chamfered beneath, rests on eight very

short well-moulded shafts clustered together, and these are set on a raised plinth and base stone.

Wootton Wawen font, illustrated in *Churches of Warwickshire* (1847), is difficult to date, but probably from the base mouldings *temp.* Richard II. It is a plain octagonal bason resting on eight sculptured heads. At Lapworth, also illustrated in the same work, is a font probably of the same date and in some ways resembling the one just named ; in this case a plain octagonal bason is raised on an octagonal shaft, at each angle of which, just under the bason, is a sculptured head.

The use of supporting human heads also occurs on the 14th-cent. font of Weston, engraved by Paley. Both bowl and shaft are eight sided, but not of equal octagonal form ; four of the sides are wide and turn inwards, whilst the other four are narrow and flat. The lower part of the bowl is moulded, and is supported by four projecting heads. Wolston font, illustrated in the same work, and also of the 14th-cent. period, is a much more graceful design. In this case each face of the octagon bowl bears an ogee-shaped crocketed trefoil arch, terminating in heads ; the shaft is clustered with well-moulded capitals and bases.

The best 15th-cent. font in Warwickshire is that of Holy Trinity, Coventry. It is octagonal, and stands on three steps of like shape, which give it considerable dignity. Each face of the bowl is panelled with two quatrefoils. The wide shaft or stem is divided into eight traceried panels by buttresses, and above them the bowl is supported by a moulding of squared flowers. The engraving of this font in Paley is remarkably good.

Norman.—Burton Hastings, Coleshill *, Cubbington, Curdworth *, Dunchurch, Hampton-in-Arden, Haughton-in-Arden, Norton, Oxhill, Rowington, Shotteswell, Stoneleigh *, Sutton *, Walgrave, Weddington, Whatcote, Willoughby.

Early English.—Bourton-on-Dunsmore, Coughton; Coventry, St. Michael's; Ilmington.

Decorated.—Brailes, Knowle *, Lapworth, Meriden, Preston Bagot (late), Snitterfield, Solihull, Tysoe, Ullenhall, Weston-under-Weatherley *, Wolston, Wootton Wawen (late).

Perpendicular.—Coventry, Holy Trinity ; Haseley, Wolverton.

Westmoreland

There is but little to be said of the fonts of this county. So many of the old churches were entirely rebuilt, or renovated on drastic lines, during the past century, that very few mediæval fonts remain. The writer of Murray's *Guide to Cumberland and Westmoreland* is unkind enough to say that "most of the parish churches are hideous," an assertion that it is difficult to gainsay. At Crosby Ravensworth is a 15th-cent. octagonal font bearing the Greek inscription already referred to as found on several of its fellows up and down the country, which can be read either forwards or backwards. The font at Beetham is dated 1636, that at Lupton 1686, and that of Selwick 1708. Mention may for once be made of a modern font; the church of Tebay, built in 1880, has a praiseworthy font made out of a block of Shap granite, and finely carved. The use of suitable local material is always to be commended.

Wiltshire

has a large number of Norman fonts.

The font of Donhead St. Mary is a cylindrical Norman example boldly arcaded; it is figured in Hoare's *Wilts*. There is a richly sculptured circular font, delicately arcaded, in Great Durnford church, which is also illustrated by Hoare. There are also illustrations in Hoare's volumes of the rude Norman font of Upton Scudamore.

Cherington font is a grand specimen of late Norman. It is circular, and the bowl is arcaded with twelve semicircular arches containing the Twelve Apostles. One of these, St. Peter, holds a book in the left hand and a key in the right; the remainder all have a book, but held in different fashions. It resembles the font at Avebury, and is illustrated in the *Wilts Archæological Magazine* (vol. xxv.). The Norman fonts of the county are of great variety. Several of them are early circular and severely plain; whilst others are late in the style, and have the square bowl supported by a central shaft and four smaller shafts at the angles, as at Boyton. The font at Etchilhampton has a circular bowl and shaft, on a square plinth, forming a remarkably good plain example; it is illustrated in the *Wilts Magazine* (vol. xi.). Yatesbury (*Wilts*

Magazine, xviii.) is an excellent instance of bold good workmanship; it has a circular bowl and shaft, the bowl springing from a vigorous garland of an early form of acanthus leaf. In Hilperton church there was set up, in 1892, the remarkable circular bowl of an early Norman font, which had been dug up in the churchyard of the adjacent parish of Whaddon. Round it is worked an arcade of thirteen semicircular arches; above the arcades are spandrel carvings of conventional leaves. This font is illustrated and described by Mr. Ponting in vol. xxvii. of the *Wilts Magazine*.

Paley illustrates the handsome circular Norman font of Liddiard Millicent; it is surrounded with interlaced arcading, the arches of which are ornamented with the fillet moulding; it is late in the style. The same work has also a good engraving of by far the most beautiful late Norman font in the county, namely, that at Stanton Fitzwarren. The circular bowl is divided into ten compartments by shafts with wide trefoiled heads. Within the niches thus formed are ten figures, eight of which illustrate the triumph of virtues over their opposite vices, the names being in each case inscribed. They are as follows:—

Largitas—Avaritia.
Humilitas—Superbia.
Pietas—Discordia.
Misericordia—Invidia.
Modestia—Elaietas.
Temperancia—Luxuria.
Paciencia—Ira.
Pudicia—Libido.

Of the other two figures, one, representing the Church, is a crowned long-robed figure holding a cross in the right hand and a chalice in the left, and trampling the serpent underfoot; it is inscribed *Ecclesia*, and *Serpens occiditur*. The tenth niche is occupied by an angel with drawn sword and unfolded wings, and over it *Cherubym;* it is obviously suggestive of the Church Triumphant. The upper part, above the figures, is elaborately sculptured. It is of late Norman style, and may be considered as coming within the first score of the most interesting fonts in all England.

The Gothic fonts of Wilts. are neither so interesting nor so numerous as those of the Norman style. Paley chooses Cricklade as an example of late Decorated; each face of the octagonal bowl has two trefoil-headed panels; the shaft has at its base a band of trefoils alternately plain and convoluted. North Bradley, also given by Paley, is an apt illustration of dignified work towards the close

of the 15th cent.; the octagonal bowl has double-feathered quatrefoils enclosing shields, four of which have the Evangelistic symbols, and the other four those of the Passion. Wokingham is another good font of the same century; it is engraved in the *Wilts Magazine* (vol. xi.).

Saxon.—Potterne *.

Norman.—Amesbury *, Avebury *, Beckington, Biddeston, Boyton, Bratton, Cherington *, Christian Malford, Codford St. Peter, Ditcheridge, Donhead St. Mary, Downton, Great Durnford, Etchilhampton, Fifield, West Grinstead, Hilperton *, Liddiard Millicent *, Longbridge Deverel, Moulton Deverel, Maiden Bradley, Preshute, Ramsbury, Semley, Sherston *, Stanton Fitzwarren * (Trans.), Stanton St. Quinton, Steeple Langford, Stockton, Tilshead, Tisbury (Trans.), Yatesbury, Upper Donhead.

Early English.—Chilton Folliot, Combe Basset, Erchfont.

Decorated.—Cricklade *, Market Lavington, North Bradley *, Wokingham *.

Perpendicular.—Broadchalk, Colne, Langford, Trowbridge.

Worcestershire

is not particularly noted for its fonts, but it has a few interesting Norman examples. The most important of these is the one at Chaddesley Corbett, of early date, which is carved all over in low relief with interlacing bands and grotesque serpent-like forms. Overbury circular font, rashly styled Saxon by some, has sculptured figures of great variety. The most beautiful Norman font in the county is the cup-shaped example at Holt, well engraved by Paley. It is a most rich example of carving, especially round the bowl, the chief feature of which is a succession of lion-like masks. At Wyre Piddle, the font is ornamented with chevron work round the rim and at the base. Bishampton font has the cable and other characteristic mouldings.

The 15th-cent. octagonal font at Elmley Castle has four shields bearing symbols of the Passion, whilst the other shields are armorial; at the base are four dragons. Another good font of this date, with various designs on the eight panels, is at Upton Snodsbury.

Norman.—Bishampton, Bricklehampton, Bretforton, Broome, Chaddesley Corbett *, Frankley, Hales Owen, Hartlebury, Hampton, Holt *, Leigh Mid-Littleton, North Littleton, South Littleton, Great Malvern, Overbury, Oldberrow, Pendcock, Wickhamford, Wyre Piddle.

Decorated.—Belbroughton, Kidderminster, Staunton ; Worcester, St. Albans.
Perpendicular.—Cleeve Prior, Elmley, Evesham All Saints, King's Norton, Norton, Offenham, Salwarp.

Yorkshire

East Riding.—The fonts of this Riding are more interesting and varied than in the other two divisions of the county. Those of Norman date very largely predominate. The mere plain cylindrical bowls are far fewer than in the North Riding, numbering only about sixteen. Here again, however, there are no square Norman bowls, which prevail largely in the south and west of England. The circular bowls present almost every variety of treatment ; several have the cable moulding, as at Folkton ; others are arcaded, as in the very large example at Butterwick ; a few bear chevron mouldings, as at Bessingby ; two or three are richly diapered, of which Bainton is an example ; whilst some combine a variety of mouldings, as in the handsome instance of Barmston, where cable, diaper, and arcading appear on the same font.

Special mention must be made of a highly remarkable series of elaborately carved Norman fonts which occur on the Wolds, at Cottam, Cowlam, Kirkburn, and North Grimston. To these a fifth should be added, namely, that of Hutton Cranswick, which by deplorable bad judgment was sent by the parish priest and wardens to the York Museum ! Space does not permit to enter into any details as to the invaluable rudely sculptured scenes on these fonts, illustrative of incident in the Scriptures and the lives of the saints. They are illustrated and technically described in Mr. Romilly Allen's masterly work on *Early Christian Symbolism* (1887), and they have also been well treated by the Rev. E. Maule Cole in vol. x. of the *East Riding Archæological Society's Journal.*

As to the Gothic fonts, there are several of Early English or 13th-cent. date, but not very noteworthy ; perhaps the one at Londesborough is the best. Patrington, Hedon, and Holy Trinity, Hull, are the only 14th-cent. fonts of particular merit ; the two former are illustrated by Paley. It is rather puzzling to say, in the case of several plain octagon fonts, whether they belong to the 14th or 15th cent. The two inscription-bearing fonts (already named) at St. Mary's, Beverley, and Goodmanham are fine late examples of Perpendicular work.

Norman.—Bainton, Barmston *, Bessingby, Brantingham (Trans.), Bugthorpe (Trans.), Burstwick, Burton Agnes, Burton Fleming, Butterwick, Carnaby, Cottam, Cowlam, Dalton, Elvington, Filey (Trans.), Flamborough, Folkton, Fridaythorpe, North Grimston, Grindale, Humanby, Hutton Cranswick, Kilnwick (Trans.), Kilham, Kirkburn *, Lockington, Low Catton, Lund, Middleton-on-the-Wolds, Muston, Nafferton, Pocklington, Reighton *, Rillington (Trans.), Rudstone *, Ruston-Parva, Sherburn *, Seaton Ross, Settrington, Skirpenbeck, Speeton, Thorngumbald, Weaverthorpe, Westow, Wharram-le-Street, Wintringham, Yapham.

Early English.—Bempton, Beverley Minster, Great Driffield *, Hornsea, Langton, Londesborough *, North Newbould *, Nunburnholme, Sutton, Tunstall *, Whatton, Wharram Percy.

Decorated.—Atwick, Barton Pidsea, Full Sutton, Hayton, Humbledon, Patrington *, South Cave.

Perpendicular.—Beverley, St. Mary; Brandesburton, Bubwith, Etton, Goodmanham *, Hedon *, Huggate; Hull, Holy Trinity; Ottringham, Paull, Wawne, Willerby, Welwick.

North Riding.—The font at Alne has knotwork round the edge. It is usually termed Saxon, in which opinion we should have concurred had not the judgment of Mr. Romilly Allen, the great expert in such matters, pronounced it to be of post-Conquest date. At Bowes there is an old font supported by a Roman altar, which seems to have good claim to be considered Saxon. There are about forty plain cylindrical fonts in the small churches of this Riding, usually styled early Norman; it is quite possible that some of the ruder of these, as at Amotherby and Appleton, may be Saxon. There is not to our knowledge a single squared Norman font throughout the Riding. There were yet more of these plain circular fonts in the churches of this part of Yorkshire in 1830–40, as shown by Sir Stephen Glynne's church notes; but it was the common fashion in these parts to eject them in favour of tawdry showy successors in the earlier days of the "restoration mania." One of good proportions and in excellent condition was flung aside, in 1871, when Barton-le-Street church was rebuilt. Dr. Cox found it sunk in a field in Slingsby parish as a cattle trough, and restored it to its proper use, in 1890, in Butterwick chapel. About the same time "Three old Church Fonts" were advertised for sale throughout the district on auctioneers' handbills, as part of the garden effects of a resident in Old Malton; the diocesan chancellor (the late Lord Grimthorpe) refused to interfere; all three were of Norman date.

There were rude carvings on the West Rounton font; arcade work on those of East Ayton, Easby, Great Edstone, and Newton-in-Cleveland; and on the one at Great Smeaton a good diaper pattern. The plainly arcaded tub font of East Ayton is illustrated in *Churches of Scarborough and District* (1846).

There are some Early English examples given in the following list, but none are specially noteworthy.

Among the not very numerous 15th-cent. fonts, the three similar ones of black marble at Cattarick, Kilvington, and Richmond—all heraldic—should be noted. Wensley is an instance of a font (*c.* 1500) being ejected by the Puritans, and replaced in 1662, when that date and an inscription was added.

Saxon.—Bowes *.

Norman.—Alne *, Amotherby, Ampleforth, Appleton-le-Street, East Ayton, Butterwick, Old Byland, Cayton, Dalby, Danby, Easby *, Ebberston, Great Edstone, Eryholme, Foston, Gillamore, Grinton; New Malton, St. Leonard; Newton-in-Cleveland *, Osmotherley, Over Silton, Redmire, Romaldkirk *, West Rounton *, Sandhutton, Scawton, Great Smeaton *, Smeaton, Stillington, Thornton Dale, Thornton Steward * (Trans.), Whorlton.

Early English.—Allerston, Brompton, Helmsley, Hutton Bushel, Kirkby Fleetham, Kirkdale, Marton-on-the-Forest, Skelton.

Decorated.—Brompton.

Perpendicular.—Cattarick *, South Cowton, Kilvington, Middleham *, Richmond *, Thirsk, Wensley *.

West Riding.—The fonts of this Riding are the least interesting of the three Yorkshire divisions; and we are not able to give so full a list. By far the most interesting of the Norman fonts is that of Thorpe Salvin. It is cylindrical and arcaded, with figures in high relief. Among them the four seasons are sculptured, namely, a man sowing corn representing spring; a man on horseback, summer; a man reaping corn, autumn; and a man warming himself, winter. Another scene on this font is that of the rite of baptism.

Ingleton is another good example of Norman work, with figures in the arcading. Burnsall has rude grotesque figures round the bowl. Stainburn is interesting; it is early, though not Saxon, as sometimes asserted. Horton-in-Ribblesdale has the chevron moulding, but most of the West Riding Norman fonts are plain cylinders.

Of the Gothic fonts, Hickleton, with its band of conventional foliage, is the best of the few of 13th-cent. date. Mytton has the only noteworthy font, with which we are acquainted, of 14th-cent. date. There are many examples of the Perpendicular period, but the large majority are of fairly plain octagonal form. Aston and Laughton-en-la-Morthen are exceptionally fine examples. The panels of each have quatrefoils alternating with wavy wheels or roundels. At the base of the former is the figure of a seated king, holding a spear, and at the opposite corner an angel. Local ingenuity says that the figures represent Herod waiting to slay the Holy Child, and an angel watching in protection!

Norman.—Adel, Aldmondbury, Ardwick-on-Dearne, Batley (churchyard), Bradfield, Burgwallis, Burnsall, Carlton-in-Craven, Copgrove, Horton-in-Ribblesdale, Ingleton*, Kirby Malham, Kirby-on-the-Moor, Linton, Keighton, Selby, Stainburn*, Thorpe Salvin*, Whitechapel, Wragley.
Early English.—Catton, Hickleton, Horton, Monk Fryston, Skelton.
Decorated.—Fishlake, Hubberholm, Marr, Mytton.
Perpendicular.—Aston*, Bolton-juxta-Bowland*, Brodsworth, Campsall, Calverley, Conisborough, Crofton, Darfield, Halifax, Knaresborough, Penistone, Pontefract, Sedbergh, Skipton, Tankersley, Tickhill, Thorne, Womersley.

FONT COVERS*

The first font covers were probably flat movable lids; we know that they were in general use in early days, long before the definite order of 1236, as it is very rare to find a Norman font without traces of the incisions in the stone for staples or hinges. At a later period these covers often became highly ornamented, and were sometimes carried up to a considerable height, after the fashion of spires, and enriched with a variety of tabernacle work. We are not aware of any English example of a font cover which is apparently of earlier date than the 15th cent.

A comparatively simple but effective form of font cover was a set of eight panels rising from a moulded base and gradually converging to a point in a pyramidal form; the mouldings dividing the panels in the richer cases—as at Monksilver, Somerset, engraved in Parker's *Glossary*—these are ornamented with crockets, whilst

* It had been intended to give as full a list as possible of font covers throughout England; but a monograph on this subject, which promises to be good and thorough, is preparing for speedy publication.

an elaborate crocketed finial forms the summit. Another good example of this style may be noticed at Elsing, Norfolk. The crocketed cover of Ufford, Northants, has the small figure of an ecclesiastic for a finial.

There are various beautiful examples of the lofty tabernacled kind of font cover. The first and earliest instance of such covers occurs at Ewelme, Oxon., of which an illustration is given as a frontispiece. It dates from the first half of the 15th cent. It is an open-work spire, 10 feet 6 inches in height, and consists of a central octagon core from which sixteen deep buttresses of open work radiate; the buttresses are connected together at their outer edges by four diminishing tiers of foliated arches with crocketed canopies, supporting a crocketed spire completed by a figure of St. Michael.

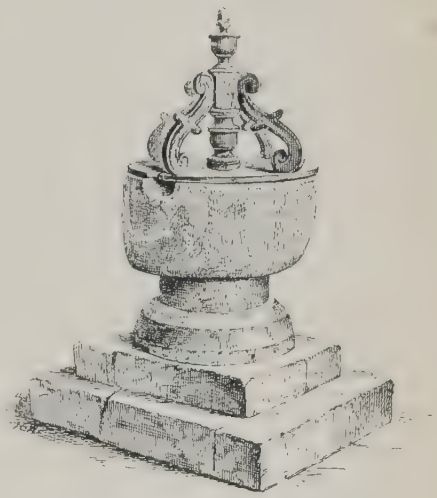
Two of the best of the Suffolk examples, namely, those of Ufford and St. Gregory's, Sudbury, are engraved in the *Vetusta Monumenta* (iii. 25). The lofty one of Selby Abbey, 12 feet high, which was fortunately rescued from the terrible fire of 1906, is drawn to scale in the *Sketch-book of the Architectural Association* (New Series, ii.). Lincolnshire has two beautiful lofty covers: the one at Frieston towers nearly to the roof and is crowned with a figure of the Virgin; the other one, at Fosdyke, is nearly as good, and has three stages of open work; this last cover is illustrated by Simpson. There is another of these lofty covers in Suffolk at Worlingworth, which is said to have come from the Abbey of Bury St. Edmunds, whilst a fourth occurs at Bramford. Norfolk examples of lofty covers occur at North Walsham, Merton, Sall, and Worstead; the last of these is much damaged. The tabernacled cover at Almondbury, W. R. Yorks., is another lofty example, whilst the restored Perpendicular font cover at Thirsk actually attains to the height of 21 feet.

Permanent covers, or those which rest permanently on the font, the sides being hung on hinges to open when the font is required for use, are also well illustrated in England by examples of the later Perpendicular, and Elizabethan or Jacobean periods. There is a magnificent canopy of this kind at Ticehurst, Sussex, elaborately panelled, with flamboyant tracery of 15th-cent. date; it is of octagonal shape, and four of the side panels are hinged for opening. Three fine instances of this kind of cover may be noticed in Norfolk, namely, the much-enriched one at Terrington St. Clement, and

those of Southacre and Knapton. The same style of cover may also be observed at Hepworth, Suffolk ; at Thaxted and Littlebury, Essex ; at Newington, Kent ; and at Battle, Sussex.

At Shaugh Prior, Devon, there is a beautiful 15th-cent. font cover rescued from a farm loft in 1878 ; it is of octagonal form and of three stages, with a height of nearly 9 feet.

The highly remarkable early 16th-cent. font cover at Radbourne, Derbs., came from the neighbouring Premonstratensian Abbey of Dale, the nave of whose conventual church had been used for parochial purposes. The cover is of octagonal pyramidal design, and richly carved ; four of the medallions on the sides bear the evangelic symbols. The lower part of the cover is not open, but has a handsomely carved flat octagon panel ; on a shield in the centre of this is a cross bearing the Crown of Thorns and pierced Heart, and it is flanked by the Four Wounds on Hands and Feet.*



NORMAN FONT AND 17TH-CENT. COVER, HADDON CHAPEL, DERBS.

The early Jacobean font cover of Swimbridge, North Devon, rising from the oak casement of the font itself, is the finest example of its kind. In addition to the actual cover there is a beautifully carved canopy projecting from the adjacent tier. The nature of this elaborate piece of workmanship can be better gathered from the illustration than from any letterpress. A curious kind of open-work ornament on the top of the cover may fairly often be noticed on flat font covers in different parts of the kingdom. An instance of this occurs on the cover to the font of Haddon chapel, Derbs. When this kind of work is noticed on a font cover, it may be safely assigned to the first half of the 17th cent.

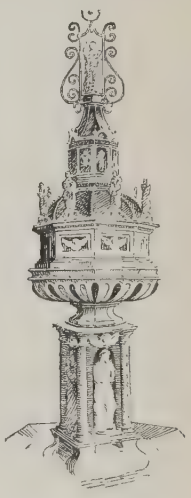
The great majority, however, of elaborate 16th and 17th cent.

* It is fully illustrated and described in Cox's *Derbyshire Churches*, iii. 252, pl. 13.

covers were suspended from brackets. At Warmingham, Sussex, there is now no font-cover, but a curious crane of ironwork for the suspension of a canopy still remains. One of the most handsome of these iron font cover cranes is that which is still used for the canopy of the font of St. Alphege's, Canterbury, as here illustrated. The Jacobean font cover at Hadleigh, Essex, is suspended from a bracket. The lofty cover of the same period in the church of Skipton, W. R. Yorks., is suspended from the roof. At Potter Heigham, Norfolk, in the apex of the roof, is the old wooden pulley to raise the font cover, which has, however, long since disappeared.

In connection with font covers of the latter part of the reign of

FONT-CRANE IN ST ALPHEGE'S CHURCH, CANTERBURY



FONT AND COVER, CANTERBURY CATHEDRAL

James I., two very beautiful examples must not be forgotten, namely, the one at Walpole St. Peter, Norfolk, and the other at Burgh, Lincs., which is dated 1623.

Immediately after the Restoration, a variety of fonts were ornamented with lofty covers, such as those of Rothwell, W. R. Yorks., and Northallerton, N. R. Yorks., both of which are dated 1662. The font cover in the nave of Canterbury cathedral of this period is by far the most elaborate example extant; it is of considerable height and bears the figures of the Twelve Apostles, the whole being crowned with a figure of our Saviour in the act of blessing little children. The whole work, as well as the font itself

and a crane for the cover, possesses considerable merit of its kind.*

It would take a volume to describe the various forms of covers that came into use during the 17th and 18th cents. Some show a certain degree of artistic skill, but more are poor and debased. A curious kind of slightly domed cover of 1662 date is shown in connection with the illustration already given of Wirksworth font.

There is a heavy pyramidal cover, dated 1688, at Sefton, Lancs.

Metal font covers are rare in this country. An iron font canopy of singularly beautiful floral design was given to the church of St. Werburgh's, Derby, in 1711.† The 1729 font of the chapel of Dulwich College has a copper cover. We recently noticed at the new church of Alcombe, West Somerset, a well-designed brass cover to a font; this is a fashion that might with advantage be followed, provided the designs are simple.

Very rarely the place of the font cover was taken by a structural canopy, standing free of the font. The earliest of these is at Luton; it is an octagonal structure of stone, surmounted by a pyramidal roof, and is of early 14th-cent. date. Other examples, all of wood and of very elaborate detail, are to be seen at St. Peter Mancroft, Norwich, at Trunch, and at Durham cathedral. The last is Renaissance in detail as to its lower stage of eight Corinthian pillars carrying an octagonal cornice, but the spire of open work which crowns it is Gothic in character; it is quite possible that it is all of the same date, as the use of Gothic detail in woodwork survived in the county of Durham till quite late in the 16th cent.

HOLY-WATER STOUPS

Stoups for holy water were of two kinds, namely, those that were portable, and those that were stationary. In the former case the stoup, carried by the parish clerk, was of metal; in the latter case it was usually a bason of stone. We are here concerned only with the latter division, as the portable stoup has been dealt with and illustrated in Abbot Gasquet's volume of this series on *Parish Life in Mediæval England.*

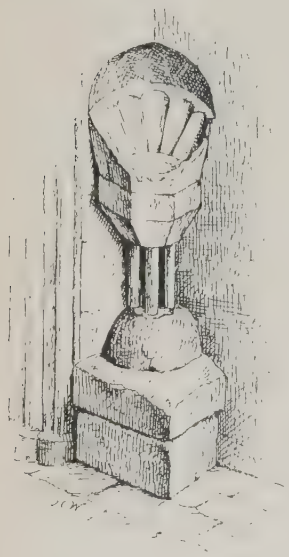
The holy-water stoup for the use of those entering the church, "as a symbol of the purity of soul with which they ought to

* This font is fully described in Cox's *Canterbury*, 187, 188.

† It is described and illustrated in Cox's *Derbyshire Churches*, iv. 179, and pl. 7.

approach the place where His Majesty dwelt," occurs most frequently — usually mutilated by Puritan malevolence — within the porch on the right-hand side, where a stone bason within a small niche was placed in the wall at a convenient height. Occasionally the stoup is on the right-hand side on the inner wall of the church immediately as you enter. Very rarely is it found on the left-hand side, as in the porch of Crowle, Worcs. In the case of Irthlingborough, Northants, there are trefoil-headed stoup niches, one on each side of the west door.

These stoups, the remains of which are numerous in some counties, are of all architectural periods. Many Norman ones may be mentioned: such are those at the entrance to the churches of Bricklehampton, Worcs.; Stanton Harcourt and St. Peter's, Oxon.; Barton-on-the-Heath, Warwicks.; Eaton Socon, Beds.; Blyford, Suffolk; Great Gidding, Hunts; and Thorpe-by-Newark, Notts. In the south porch of Broughton Astley church, Leics., there is a fine Norman stoup, consisting of a slender shaft covered with chevron moulding with a cushion capital, which is hollowed out to form a bason.



HARLTON, CAMBS.

At the north entrance to Wembury church, Devon, is an uncommon Norman example. A partly engaged shaft is built into the wall, the width at the top being 18 inches, whilst the bason has a diameter of 12 inches.

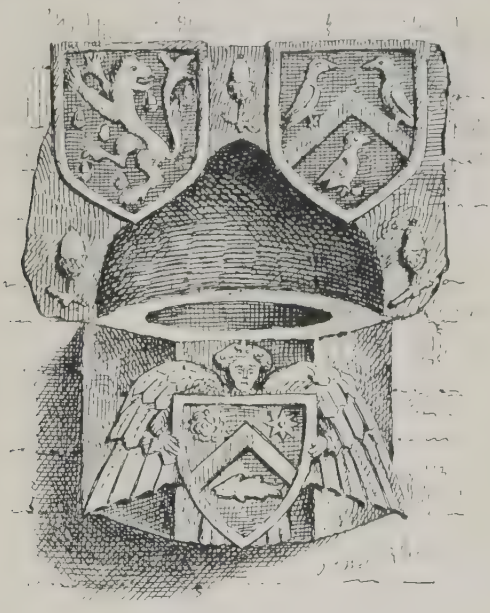
Both basons and niches of these stoups are often so severely plain that their date cannot be detected. There is one of the earlier part of the 13th cent. at Horsepath, Oxon.; whilst a beautiful and most uncommon example of the same period is to be seen in the porch of Harlton St. Mary, Cambs.

By the side of the south door of East Dean church, Sussex, is a trefoil-headed niche over a stoup, the cusps being tipped with ball-flower ornament, so characteristic of work of the early part of the 14th cent. Other examples of this century occur at Hinton, Berks.; and at Edgecote and Bozeat, Northants. In the porch of

St. Ive, Cornwall, is an ogee-trefoiled arched niche, of early 14th-cent. date; the bason is missing.

There are a large number of holy-water stoup niches in the churches of Blything Hundred, Suffolk; but they are all small and quite plain, save the one at Frostenden, which has a cinquefoil, and the one at Yoxford, which has a trefoil head.

At Caldecote, Essex, in the south porch, is an exceptionally large and ornate canopy over the stoup, about 6 feet high. It



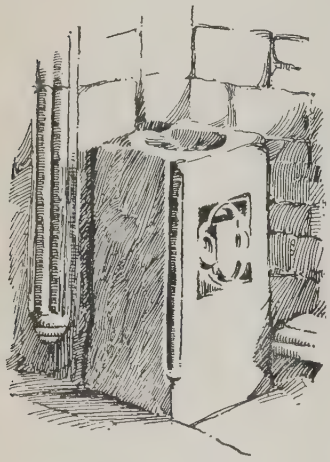
ENDELLION, CORNWALL

appears to be of the reign of Richard II. To the same date belongs another good one in the west porch of Albury in the same county. At Feering, Essex, there is a fine 15th-cent. stoup by the north door, and at Thorley, Essex, is another late one by the west door. Other examples of the same century are to be noted at Bourne, Lincs. (two); Northborough and Cogenhoe, Northants; Ewelme, Beckley, and Minster Lovell, Oxon.; and Hartland, Devon.

In Parker's *Glossary* an illustration is given of the late well-moulded stoup niche at Pylle, Somerset, with a leaden bason within it.

Cornwall possesses two beautifully wrought heraldic stoups,

c. 1500. In the inner south wall of the church of Endellion, immediately to the east of the chief entrance, is a projecting stoup of dark Catacleuse stone, most beautifully carved with acorns and with three coats of arms. The arms are those of the families of Roscarrock, Chenduit, and Pentire. The Roscarrocks, of Roscarrock, in this parish, were one of the most anciently established of Cornish families. John Roscarrock, who was knight of the shire *temp.* Edward I., married Alice, heiress of the Chenduit family, lords of another manor in the parish. Their great-grandson, John Roscarrock, who was sheriff of the county *temp.* Henry VII., married Alice, daughter of John Pentire. Thus we get the approximate date of this, the most interesting of English stoups. A less elaborate example, doubtless executed by the same sculptor, is the stoup of dark Catacleuse stone in the inner south wall of the church of St. Issey; an angel holds an impaled shield, but no arms remain; the bearings were most likely painted and not in any way engraved.



WOOTTON COURTNEY, SOMERSET

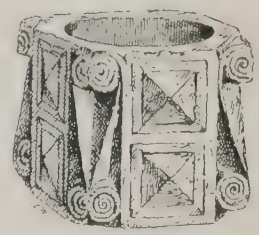
Occasionally the porch angle is occupied by a substantial block of moulded masonry, the top of which is hollowed for the holy-water bason. A good 15th-cent. instance of this occurs in the south porch of Wootton Courtney church, Somerset. At Clayworth St. Peter, Lincs., the holy-water stoup also takes the form of a pillar with hollowed-out bowl.

Fairly large-sized moulded stoups, somewhat after the fashion of small fonts, were used in the interior of some of our churches. There is one in the famed Yorkshire church of Lastingham, and another in the York Museum, which came from St. Mary's abbey of that city. In two or three instances there is little doubt that such detached *bénetiers* have been by error turned into fonts. This is undoubtedly the case at Moresby, Cumberland, where a large stoup, of the time of Henry III., is now used as a baptismal font, and also at Thorpe-by-Newark, Notts. Contrariwise, the unusually large stoup, built into the wall of the 15th-cent. north porch of

Liskeard church, Cornwall, was originally a plain Norman font. There are several stoups worth noting in the south-east part of Cornwall, as at Shevioc, Callington, Lansallos, Saltash, St. Neot, and St. Cleer.

It would appear that there was sometimes a sprinkler, or *aspersorium*, attached to the stoup. At Wigton, near Boston, Lincs., the churchwardens purchased "a chain of iron with a holy water stick" for the south door.

In some cases small detached stoups, which doubtless originally stood on brackets or pedestals, remain; there is a good early example at Lastingham, Yorks.



LASTINGHAM, N. R. YORKS.

The increased reverence for antiquity, and particularly for vessels that formerly had a religious use, which has happily manifested itself during recent years, may have its drawbacks when put into operation by those who have but little archæological experience. This is a caution worth remembering with regard to holy-water stoups. Every homestead in mediæval and later days used to possess its mortar or mortars of some hard stone, usually ribbed at the angles, wherein vegetables, etc., were pounded for domestic use, or meal for the pigs. It would be unkind to give the names, but there are various churches, particularly in the west of England, where domestic mortars, discovered of recent years in different parts of the parish, have found their way into the House of God, and are placed at the foot of fonts or elsewhere, under the fond belief that they were discarded holy-water stoups. One instance may be cited without giving offence, as the stoups in this case are in the churchyard and absurdly numerous. In the churchyard of the once sand-buried church of St. Enodock, on the eastern shore of the Padstow estuary, Cornwall, is a double row of mediæval stone mortars, of various sizes and dates, mounted on pedestals, flanking the path to the porch. They have been found in the neighbouring sand-hills, and placed here under the idea that they were all holy-water stoups.

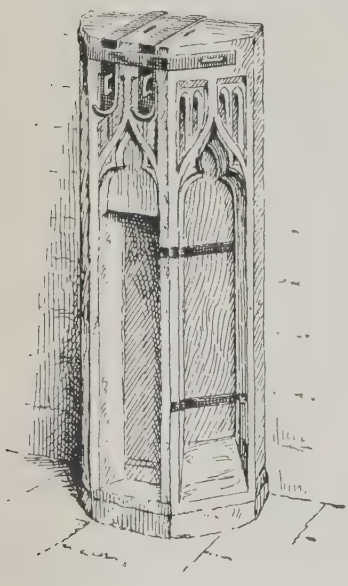
At Yeaveley, Derbs., a large farmyard mortar, for the braying of grain, etc., has actually been placed on a pedestal in the church, and is now used as a font!

CHAPTER VII

ALMS BOXES, OFFERTORY BOXES, AND COLLECTING BOXES

ALMS BOXES

THERE are but a few pre-Reformation alms boxes left in our churches, none of which are older than the 15th cent. The best of these, which has been several times illustrated, is the substantial, tall example in the church of Blythburgh, Suffolk. It has been constructed to stand against a wall, and has three traceried panels in front. Both wood and iron work are in fairly good condition; it dates from the time when this church was rebuilt on so grand a scale about 1475.



BLYTHBURGH, SUFFOLK

Other alms boxes which are of late 15th or early 16th-cent. date are at Cawston, Loddon, Wickmere, Norfolk; Hunsdon, Herts; East Kirby, Lincs.; Mears Ashby, Northants; and Selby, Yorks. These boxes are always of oak, save at St. George's, Windsor, where there is a 15th-cent. receptacle of iron.

The poor box at Keddington, Worcs., is an upright log, roughly shaped into an octagon with the lower part buried in the ground. At Colston, Notts., there is a discarded alms box under the tower, apparently 15th cent. The poor box of Smarden church, Kent, has three locks, and is fastened by a strong iron clamp to a

pedestal of solid oak. The church accounts name it in 1553—"mending a lock of the pore man's box ijd." But it is chiefly remarkable for having a curious enamel on copper fastened to the lid. It is supposed that this plate once formed part of a series of subjects attached to the shrine of a saint. The enamel represents the baptism of an infant. From the rich blue and general workmanship it is supposed that it came from the celebrated works of Limoges. The hole for money in the enamel plate, which was by no means infrequent in shrines, probably suggested the utilizing of this enamel for the alms box of Edward VI.'s ordering.

There are a few dated examples of the Elizabethan period. The exceptionally strong alms box at Dovercourt, Essex, is dated 1589; and that of Bramford, Suffolk, 1591. Perhaps the most interesting one of this reign is at Hargrave, Northants; it bears on the north side, *God save the quene;* on the west, *Thomas Mahew hoc fieri fecit* 1597; and on the south, *Pray for the good estate of all well doers.*

Seventeenth-cent. instances, both dated and undated, are fairly numerous and often bear the legend *Remember the poor.* Sedbergh, W. R. Yorks., is dated 1633; Marton, Rutland, 1637; Watton, Norfolk, 1639; and Halifax, Yorks., 1689.

Against the pier by the south entrance of Lostwithiel church, Cornwall, is a singular oak alms box which stands 38 inches high, apart from the modern box now affixed to the summit. On the upper face is the following, in raised characters: *W. T. Maier,* 1645. The lower part represents a clumsily executed human figure with hands erected, bearing a large uncharged shield. On one side of the upper part were the initials *R. L.* Outside the south porch is the tomb of the donor of this poor's box, consisting of a substantial granite chest tomb, with a somewhat mutilated covering slab of slate, having a well-cut floral border of rose and thistle. The inscription is partially obliterated, but commemorates *William Taprell (of)ten Mayor of this Borough.*

WATTON, NORFOLK

R

The boxes of Watton and Halifax are also held by wooden figures of a beggar.

At St. Teath, Cornwall, is a remarkable early 17th-cent. alms box. It is an oak box, 11 inches cube, and bears the inscription *Remember the poor.* The sides are painted with quaint figures of a lame beggar and of two other poverty-stricken persons.

At Tunworth, Hants, the square alms box of 17th-cent. design has a quaintly carved human face on two of the sides with open lips, which serve as the money slots.

There is a remarkable alms box at Poynings, Sussex, dated 1760, standing on a fluted column or pedestal 2 feet 10 inches high; the box itself, which is of oak, is carved with emblematical figures on all four sides and on the top. It is of foreign workmanship, and was brought here from the continent.

The following is a list of some of the more remarkable alms boxes:—

Alton, Hants. Over the old poor box is a wooden tablet inscribed with the text from Tobit iv. 7.
Aspenden, Herts. Elizabethan, two locks.
Aylestone, Leics. 1613. *Remember the poor.*
Barnby, Yorks. *Lend to the Lord; remember the poor give to yᵒ selves.* 17th cent.
Barrow, Salop.
Basingstoke, Hants. Elizabethan.
Blythburgh, Suffolk. Pre-Reformation.
Bletchley, Bucks. 1637. *Remember the pore.*
Bramfield, Suffolk.
Bramford, Suffolk. 1591.
Britsmorton, Worcs.
Broadway, Worcs. Early, with two locks.
Buckland Newton, Dorset.
Car Colston, Notts. 15th cent. Discarded.
Cawston, Norfolk. Pre-Reformation, on an octagon shaft, three locks.
Church Langton, Leics.
Clapham, Beds. *I. W.*, 1626.
Coventry, Trinity church. Elizabethan.
Dean, Beds.
Dovercourt, Essex. 1589.
Drayton, Berks. Elizabethan.
Eaking, Notts. 1718. *Remember Ye Poor.*
Fakenham, Norfolk. 1665.
Gooderston, Norfolk. Ancient alms box.

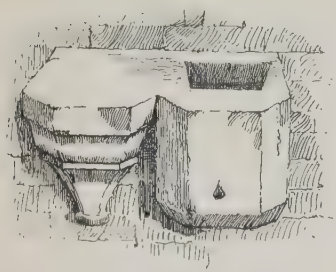
Halifax, Yorks. Figure of a beggar.
Harbledown, Kent. Hospital.
Hickling, Notts. *Remember the poor.*
Hodnet, Salop. Old oak. *Remember the Poore. H. F.* 1685. *R. B.*
Hunsdon, Herts. Pre-Reformation.
Kedington, Worcs. Formed out of a log.
East Kirby, Lincs. Pre-Reformation.
Leicester, Trinity Hospital.
Litcham, Norfolk. Three locks.
Loddon, Norfolk. Pre-Reformation.
Lostwithiel, Cornwall. 1645.
Ludham, Norfolk. Early, trunk of tree, banded with iron, four great padlocks.
Manton, Rutland. 1637.
Meare, Somerset. Poor box, beautifully carved.
Mears Ashby, Northants. Pre-Reformation.
Middleton, Chester. 1682.
Mileham, Norfolk. Three locks. 1639.
Neen Sollars, Salop.
Prinhoe, Devon.
Reading, St. Mary, Berks.
Sedburgh, W. R. Yorks. 1633.
Selby, W. R. Yorks.
Spaxton, Somerset. Remarkable early alms chest with three locks, illustrated, *Som. Arc. Soc. Jour.*, vol. viii.
St. Teath, Cornwall. Painted beggars. 17th cent.
Stamford, Browne's Hospital, Lincs.
Stoke Hammond, Berks. 1619.
Sutton St. Mary, Lincs. 1712.
Tunworth, Hants. Described above.
Up-Nately, Hants. Painted. 17th century.
Watton, Norfolk. Figure of beggar. 1639.
Wellington, Salop.
Wickmere, Norfolk.
Winchcombe, Glos. Singular, three locks, *c.* 1547.
Windsor, Berks. Iron.
Wootton, Kent. Poor box, 1662.
Walpole St. Peter's, Norfolk. 1639. *Remember the poore* on three faces.

OFFERTORY BOXES

Brief mention must also be made of another kind of church money box which were in frequent use in mediæval days. In the case of objects of special devotion—particularly when they were of

sufficient importance to bring about pilgrimages—it was customary to place a receptacle for the money offerings of the faithful at the foot of the special image or reliquary. It need not be imagined that these offerings were the perquisite of some greedy priest in charge or other attendant, because in a large number of cases it is known that careful accounts were kept of money receipts and the church purposes to which they were devoted. For instance, among the unpublished sacrists' rolls of the Benedictine cathedral church of Norwich, entries abound as to the receipts of the various boxes (*truncæ*) which stood in the different parts of the building. In 1343 the box *ad crucem* obtained £21 19*s.* 7*d.*, the box *ad reliquias*, £7 8*s.* 2¼*d.*, the one at the image of St. Osyth, £3 6*s.* 4½*d.*, and at the image of St. Hippolytus, 11*s.* 7*d.*; whilst the lowest of the offerings before several other images were those of St. Catherine, 1¾*d.*, and St. Anne, 1*d.*

As might naturally be supposed, all traces of wooden offering boxes of this description disappeared at the time of the Reformation; but it is of particular interest to note that in three cases where the boxes or receptacles were of stone, the examples still remain. The most interesting of these is the stone offertory box with an adjoining bracket for an image on the south-east pier of the nave of Bridlington church, E. R. Yorks.; it is fully described in the *Journal of the Associated Architectural Societies*, lv. 19. There are traces of it having had a wooden inner casing. The second instance occurs in the desolate little church of Speeton, E. R. Yorks., where there is a rude projecting square money box by the side of an image bracket on the east wall, over which are the remains of a niche and a canopy. The third instance is that of the stone offertory box affixed in the monument of Edward II. in Gloucester cathedral. Miracles are said to have occurred at his tomb, and so large were the offerings, that the choir was vaulted during the abbacy of Adam de Staunton (1337–51) with these contributions.



BRIDLINGTON, E. R. YORKS.

At Wensley, N. R. Yorks., there is an almery or cupboard of

oak, having an upper and lower compartment, with doors at one end, and a bracketed projecting money box for offerings in the front; this was probably a cupboard containing relics.

COLLECTING BOXES

It is not known when those "erratic ecclesiastical receptacles," such as collecting boxes and alms dishes or basins, which have of late made way for "offertory bags," first came into use for the peripatetic collecting of the alms of the faithful. The first Reformed Prayer-book of the Church of England (1549) provided certain sentences of Holy Scripture "to bee song whiles the people doo offer" during the Communion or Mass. But no collecting of the alms by wardens or clerk was contemplated, for a rubric after the sentences says, "In the meane tyme, whyles the Clerkes do syng the Offertory, so many as are disposed shall offer unto the poor mennes boxe every one accordynge to his habilitie and charitable mynde." Probably the confusion that arose from the congregation gathering round the fixed poor box caused this direction to be shortly repealed. In the second Reformed Prayer-book (1552), it is ordered that "Then shal the Churche wardens, or some other by them appointed, gather the devotion of the people and put the same into the pore mens boxe." The rubric providing that the alms were to be collected "in a decent basin to be provided by the parish for that purpose" by the wardens, who were to "reverently bring it to the priest," is only of 1662 date. Latten or pewter dishes or basins were the usual receptacles provided by the wardens for collecting purposes.

Some churches, however, at a comparatively early date, used collecting boxes of wood, of which several examples remain. Some interesting specimens were described and illustrated by Mr. Syer Cuming in the thirty-first volume of the *Journal of the British Archæological Association*. At Blythburgh, Suffolk, is (or was) the most ornate specimen; judging from the ornamentation of trefoils within circles, it would appear to be of pre-Reformation date, but this is unlikely. It measures 12½ inches to the end of the haft, which is trefoiled and perforated for suspension. The whole surface has been painted red, which is also the case with plainer examples at Earl Stonham and Kelsale, Suffolk, and at East Harling, Norfolk. The old collecting box of the church of

Blickling, Norfolk, is of a heart shape, and painted blue, with *Pray remember the pore*, 92, lettered in gold. The "92" is evidently an abbreviation for 1692. There used to be two plain examples at the Derbyshire parochial chapels of Alsop-en-le-Dale and Mellor, both bearing the date 1662; they were extant in the middle of last century, but are now lost or hidden away in private hands. At Chelmorton in this county there is one of these boxes dated 1685.

The church of Marnhull, Dorset, still retains its old portable collecting box. It is made of oak, and measures 8 inches by $6\frac{3}{4}$ inches, with a depth of 1 inch. The top is partly covered in, and it has a handle like other examples. Round the edge is inscribed, *He that hath pitye on the poore lendeth unto ye Lord and that which he hath given. . . .* On the top is, *Praye Remember the Poore, T. S.* Underneath is, *Given by T. South ye first of May*, 1633.

At Holy Trinity, Guildford, are a pair of 17th-cent. wooden collecting boxes, with the letter "S" on the handle and an ornamental roundel on the covered part of the box.

At Nutfield, Surrey, are two wooden 17th-cent. collecting boxes, with handles, $9\frac{1}{2}$ inches long; each is inscribed *Pray Remember the Poore, Notfeild.*

At Milton-by-Sittingbourne, Kent, is one of these boxes inscribed *Give Willingly*, and at Borden, in the same county, another one inscribed *Give Frely.*

A collecting box at Newport, I. of Wight, is dated 1635, and one at Sidbury, Salop., 1639.

When Bishop Nicholson was at Kirkoswald, Cumberland, in 1704, he took notice of "A Couple of handsome Platters of *Lignum Vitæ* for the Collection of Almes and Oblations." These exceptional wooden platters still remain in the church.

At Kirkby Stephen are two curious little collecting trays of wood, about 9 inches square; on one is rudely carved *CMWLTH* (Commonwealth).

There are two collecting boxes of pewter, dated 1696, in the church of Bunbury, Chester.

Mr. Brigg, of Kildwick Hall, Keighley, has a pewter collecting box, which used to form one of a set of four belonging to a church in the Troutbeck valley.

The collecting box of Whaddon church, Bucks., is shovel-

COLLECTING BOX,
HOLY TRINITY, GUILDFORD

shaped, and, including handle, is 14¾ inches long. At the base of the handle is carved *R. P.* 1643.

Hone described and illustrated the Beckenham, Kent, collecting box in his *Table Book*, published in 1827 ; it was then in use. It bears the date 1696, and also a statement that it was repaired in 1797.

There were several interesting boxes of this description in the collection of the English Church History Exhibition at St. Albans in the summer of 1905. They included one from Ubberston, Suffolk, with the letters *M. W.* (Mathew Wright was churchwarden, 1683), and 18th-cent. examples from Aldenham and Anstey, Herts, Coneysthorpe, Yorks., and St. Mary Coslaney, Norwich. There was also exhibited one of a set of four 18th-cent. copper collecting boxes, formerly used in Wem church, Salop.

CHAPTER VIII

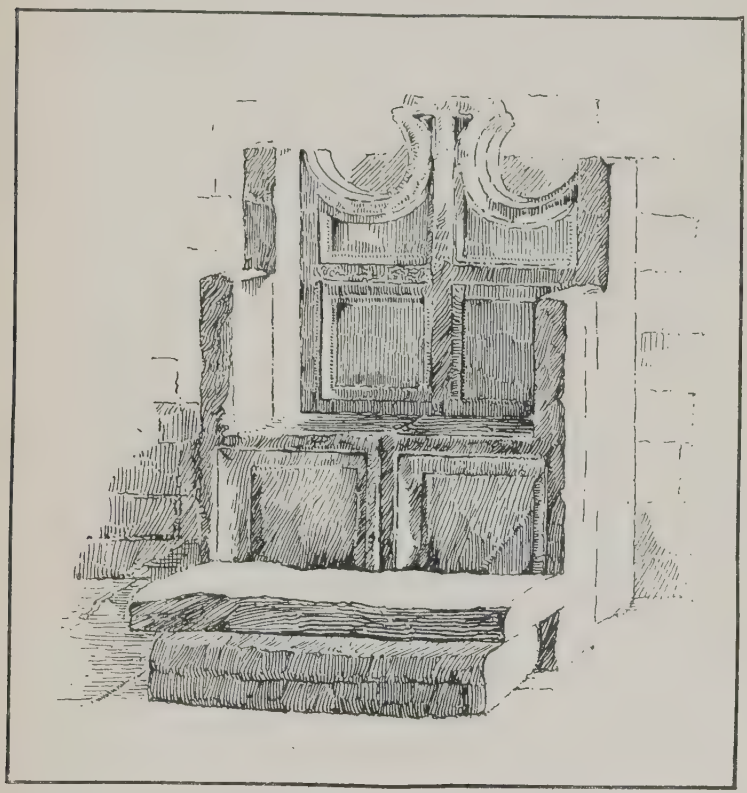
THRONES AND CHAIRS—STALLS AND MISERICORDS—SEATS AND BENCHES—PEWS—GALLERIES—CHURCH CHESTS

THRONES AND CHAIRS

IN secular cathedrals, and in at least one monastic one, a special wooden seat or throne was provided for the bishop, on the south side of the quire, east of the stalls. The earliest, that at Hereford, is a plain and simple seat, the others are provided with lofty canopies. The most important, that at Exeter, is a splendid piece of early 14th-cent. joinery (Bishop Stapleton, 1308–27), which rises pyramidally to a height of 57 feet. Of a different character and material, though of the same period, is that which Bishop Hatfield (1345–81) presented to his cathedral of Durham. This is a massive stone structure, completely filling the third arch from the west, on the south side of the quire. It has the bishop's tomb below, beneath a segmental arch, and the throne above, surrounded and surmounted by screen and tabernacle work.

But the most interesting episcopal chair or throne in England, and with few rivals in all Christendom, is the great dignified stone chair in Canterbury cathedral, formed of three pieces of Purbeck marble, usually known as St. Augustine's Chair, wherein, from time immemorial, successive Archbishops of Canterbury have been enthroned. It is also occasionally called Ethelbert's Chair ; for an old tradition has it that it was not merely a chair occupied by St. Augustine, but that it was the throne on which the old kings of Kent were crowned, and that it was given by Ethelbert, on his conversion, to St. Augustine. It is usual now to say that from its material, construction, and design, this chair cannot have an earlier date than the close of the 12th or beginning of the 13th cent. By some it is supposed that it was probably constructed for the ceremony of the Translation of St. Thomas in 1220. On the other hand, it is difficult to imagine for what special purpose such a chair

would be required at the grand functions of the Translation, which were chiefly of a processional character. It should, too, be remembered that the monk Eadmer, writing of the Saxon church burnt down in 1067, wherein he himself had been a singer, describes "the pontifical chair constructed with handsome workmanship and of large stones and cement," and specifies the exact position that it



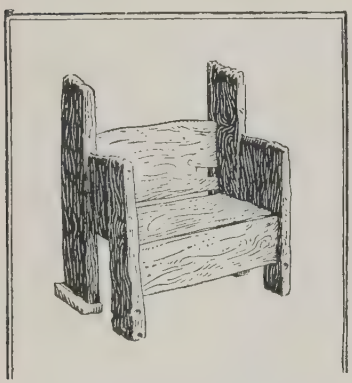
PATRIARCHAL CHAIR, CANTERBURY

then occupied. This description agrees with the chair now extant.* For our own part, after careful and repeated scrutiny, and after comparing the mouldings, panellings, and general design with known instances of *c.* 1200 work, as well as with much earlier art, we have no hesitation in expressing an opinion that the chair is not of the Early English period, but of a far older date. So careful an

* See Cox's *Canterbury*, 177, 178.

observer as the late Mr. Micklethwaite, who was perhaps better versed than any of his contemporaries in pre-Norman work and art in England, stated definitely that he saw nothing impossible in believing that this chair may date back to the days of St. Augustine.

Canterbury, in its Royal Museum, possesses another chair which is also associated with St. Augustine, and which has some claims to be considered a genuine relic. This ancient rude wooden chair used to stand in the chancel of the church of Stanton Bishop, near Bromyard, Herefords., where it had for a long time been known as "the chair of Augustine when he was in these parts missioning." The story of how it came into possession of Dr. James Johnston, of Birmingham, who had known the chair for forty years before purchasing it, is too long to be given here even in the briefest form; or the able arguments, which he marshalled in a small volume, published by Cornish Brothers, of Birmingham, in favour of the probability of the truthfulness of the old tradition. One of the writers of these pages had the honour, a few years ago, of exhibiting this ancient frame of woodwork to the Society of Antiquaries, where the fellows received it with mingled expressions of faith, scepticism, and uncertainty. He was also the means of conveying Mr. G. C. Cocks Johnston's offer of the chair (after his father's death) to Canterbury cathedral to Dean Farrar, and received four interesting letters from the late dean on the subject. At first the offer was cordially accepted, and the exact place where it was to stand, near the Patriarchal Chair, decided. This acceptance was, however, subsequently politely withdrawn, chiefly owing to the strenuous opposition of a distinguished antiquary, who pressed his sceptical criticism on the Dean and Chapter. Dean Farrar's letters were marked "private," on account of a certain amount of acrimony that crept into the discussion; but it can give offence to no one to quote one phrase from the last letter: "I still remain, personally and in



"CHAIR OF ST. AUGUSTINE," CANTERBURY

my private capacity, convinced that the probabilities of the truthfulness of the tradition as to the chair, as set forth in Mr. Johnston's book and strengthened by your statements and references, far outweigh the improbabilities. At all events, I am thankful to know that the chair is coming to Canterbury." Canterbury citizens may fairly be proud of having secured this ancient chair for their museum. The two most eminent antiquaries that the city possesses, Dr. Sebastian Evans and Mr. Bennett-Goldney, F.S.A., have recently written : "Nothing in its construction or state of preservation forbids the belief that it is in fact the identical chair in which St. Augustine sat during his conference with the Welsh bishops, on what was the border of the Welsh territory."

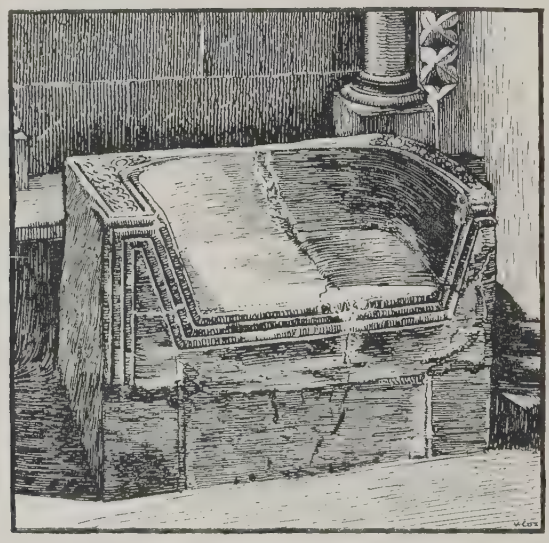
We must not omit to mention another rough wooden chair which makes a traditional claim on our reverence. This is the chair at Jarrow-on-Tyne, which for many centuries has been known as the chair of the Venerable Bede. The two sides, which, with the seat and crossbar at the top, are the only ancient parts, are of exceptionally hard oak, and show some signs of having been charred. The old church was fired in 1069, and such a rough chair as this was not likely to have been preserved unless there were special associations that gave it peculiar value. At any rate, says the last writer on the subject, the older parts are of great age, and the traditional name is no new invention. It is only fair, however, to state that some experts believe that this chair cannot date back further than the 14th cent.*

There are two remarkable stone sanctuary chairs in the north of England, the one at Beverley and the other at Hexham. The rudest of the two is that at Beverley ; the Hexham example has some lines of moulding below the seat and running up the front, whilst the flat surface of the arms and back of the chair are ornamented with knotwork pattern. There seems no reason to doubt that both of these low massive chairs are pre-Norman, and that the one at Beverley was placed there in the beginning of the 10th cent., at the time when Athelstane granted special rites of sanctuary. According to Camden and Leland, the Beverley "Fridstool" used to bear a Latin inscription which may be thus translated—"This stone chair is called the Freed Stool, *i.e.* the Chair of Peace, to which what criminal so-ever flies hath the fullest protection." The closest scrutiny, however, cannot now

* *Archæologia Aeliana*, vol. xxii. (1900).

detect any trace of an inscription. The sanctuary rites of both Beverley and Hexham extended for some distance outside the churches. Interference with fugitives within the specified area or even in the church itself were offences that might be redeemed in certain cases by penance and astonishingly heavy fines ; but there was no redemption for any one who dared to lay hands on a fugitive seated in either of these chairs of peace.

There are two other stone chairs in parish churches, both, we believe, of 13th-cent. date ; each of them lay claim to be special sanctuary seats, but on quite insufficient authority. One of these



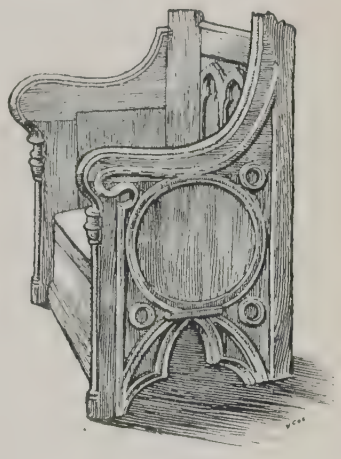
FRITH STOOL, HEXHAM

is between the sedilia and the priest's door in the chancel of Halsham, E. R. Yorks., and the other in the church of Sprotborough, W. R. Yorks. Both of these are of 13th-cent. date.

There are two stone chairs in English parish churches which are of undoubted pre-Norman date. In the west wall of the basement of the Saxon tower of Barnack, Northants, there is a niche or sedile with a seat stone. This was brought to light in 1855, when Dr. Argles removed the rubbish with which the floor was encumbered. The remains of risers, on which had rested oak slabs, were found on each side of the stone-seated sedile and against the north and south walls. The damage done to this seating is supposed

to have been caused when Sweyne set fire to the church in 1013. By some it is believed that this central stone seat or chair was for a local judge who here held court, but it is much more likely to have had an ecclesiastical use.* The other very old stone chair is a rude one on the south side of the small chancel of the pre-Norman church of Corhampton, Hants. This early church used to have an eastern apse, and it is likely that this chair originally stood against the wall in the centre of the apse, behind the altar, according to ancient plan.

In the chapter-house of Lincoln Minster there is a massive episcopal chair of oak, of the time of Edward I.; it used to stand in the quire, and is of older date than the stalls, which are 1350–80. Below the seat are two rows of quatrefoils; the arms are formed of lions couchant. The height of the back is 3 feet 11 inches, and of the seat 2 feet 5 inches, and the breadth 3 feet 2 inches. It has been roughly treated, and the lions' heads are gone. There is an illustration of this interesting chair in *Lincolnshire Notes and Queries* (ii. 129).



LITTLE DUNMOW

In the church of Little Dunmow on the north side of the chancel stands a well-moulded large wooden chair of 13th-cent. date, which is of great repute as having for a long time been used for chairing the successful couple who won the celebrated Dunmow Flitch of Bacon. It is not possible to conceive that this chair was originally made to be used in connection with this very ancient bequest; but whatever may have been its purport, it seems well established that this piece of furniture used to stand in Dunmow priory. Considering the rough usage to which it has been often exposed, the chair is in good condition. It is gratifying to know that it is no longer used in the farcical revival of this custom during recent years.

There is a remarkable seat or stall in the church of Bishop Cannings, Wilts., which used to be styled, with much absurdity, a

* See *The Building of Barnack Church*, by Canon Syers, 1899.

"Confessional Chair." This chair, which is now movable, stands in the north transept. It consists of an upright panel with some 15th-cent. mouldings at the top and sides; against this panel is constructed a seat, facing sideways, with a flooring, a back the ordinary height of a pew, a door facing the panel, and a sloping desk facing the seat. On the inner side of the large panel are a variety of brief admonitory sentences, painted in Latin black letter on the thumb and four fingers of a rudely outlined hand, inscribed at the cuff *Manus meditationis;* beginning on the thumb with *Nescis quantum, Nescis quoties, Deum offendisti.* Below the hand, with its pious sentences on the respective joints of each finger, two cocks are painted, the one white and the other black; from their beaks proceed two labels, bearing further ejaculations.

For our own part we have no doubt that this is a most interesting and unique example of an English monastic "carrel" or stall, such as were placed in the cloister of religious houses to secure some degree of privacy and convenience and shelter for the older monks when at study. In the *Rites of Durham,* we are told that on the north side of the cloister "in every window there were iij pews or carrells, where every one of the old monks had his carrell, severall by himself, that when they had dyned they dyd resorte to that place of cloister, and there studyed up on there boks, every one in his carrell, all the afternoon unto evensong tyme. All these pews or carrells were all fynely wainscotted and verie close, all but the forepart which had carved worke that gave light in at their carrell doures of waynscott. And in every carrell was a desk to lye there books on." *

It is known that in some instances monks, at the time of the dissolution, were permitted to buy the carrells and other furniture that they had used, if they so desired. Probably this was the case with some religious house in this neighbourhood.

These references to early wooden chairs of a church character would not be complete without just naming the 11th-cent. example as Hereford cathedral; the chair of the Abbots of Peterborough, now at Connington, Hunts.; the Coronation Chair at Westminster Abbey, including the earlier Scottish Coronation Stone, and another coronation chair at York Minster.

In post-Reformation days it became usual to place one or more

* This stall is illustrated and described in the *Wilts. Archæological Society's Magazine* for 1859 (vi. 147–149).

chairs within the altar rails. There are numerous good examples of such chairs of Elizabethan, Jacobean, and later date throughout the country, but it would not come within the scope of a work of this character to make any particular mention of them; for in almost every case they were of domestic origin, and afterwards handed over to the church. The earliest dated example of such chairs, with which we are acquainted, stands within the altar rails of the church of Epworth, Lincs.; it bears the year 1560.

STALLS AND MISERICORDS

At the time of building the Anglo-Norman churches, the primitive custom had not altogether died out which placed the bishop or abbot in the centre of the apse at the back of the altar, with his clergy arranged in seats or stalls on either side. But though there is evidence that the custom was followed at Norwich, this plan was probably always uncommon in England, and was soon superseded by the arrangement, universal during the Gothic period, which transferred the place of the clergy to the western portion of the quire. In the great Benedictine churches, this place was usually under the central tower, and often extended some distance into the nave.

The stalls of the clergy were arranged on either side of the quire, in one or more rows—generally two—with returned stalls at the west, of which the two next the gate were occupied by the abbot and prior, or the dean and sub-dean, respectively. The back row was a little above the row in front, whose back formed its desk, while the front row had a low desk before it. Each stall was separated from its neighbours by a curved back with elbows, and was furnished with a hinged seat, whose under surface had a bracket or "misericord" to give some support during the long periods of standing. The misericords were generally carved, and they furnish the best examples of mediæval wood-carving now remaining. Their subjects were domestic, grotesque, or satirical, and the execution was vigorous if sometimes rude. The earliest are the best, and they are often earlier than the canopies above the stalls, sometimes than the stalls themselves. In some instances, as at Exeter (13th cent.), and at Wells and Worcester (14th cent.), the misericords are the only portions of the old stalls now remaining.

In all the larger churches, except Canterbury, the stalls of the back row were covered by canopies. In the finest examples each stall had a towering spire of open-work; the best illustrations of these now remaining are at Lincoln, Beverley, Carlisle, Nantwich, and Chester. In some smaller foundations, and especially in the west of England, a single continuous canopy was employed, and this plan was occasionally followed in cathedral churches, as at Norwich; good examples are to be seen there, and at Chichester, Hereford, Bristol, Sherborne, Tong, and Abergavenny. At Hereford it occurs at two parish churches as well as at the cathedral. The canopies are often supported in front by shafts springing from the projecting arms of the stalls. At Manchester the tabernacle-work is surmounted by a continuous canopy, and this is said to have formerly been the case at Beverley. At Winchester the canopies are pedimental, with two stalls under each.

The number of stalls varied with the size of the foundation. The largest series is that at Beverley with 68, followed by Wells and Boston with 64 each, and Lincoln and Norwich with 62. Winchester, Hereford, and Gloucester have each 60, Exeter 50, Chester 48, Carlisle 46, and Chichester 40. The series of 37 misericords at Worcester is incomplete. Of smaller foundations, there are 36 stalls at Christchurch and 32 at Ludlow, and the fine sets at Nantwich and Abergavenny number 20 and 24 respectively; others have fewer.

When stalls occur in sets of three (St. Martin's, Leicester), two (St. Mary, Castlegate, York), or one (Belgrave), they were probably intended for sedilia; and conversely, in churches with a number of sedilia on both sides of the chancel, or on the north only, there were probably stalls. Thus at King's Sutton and Denford, Northants, there are twelve and seven respectively in addition to the sedilia, and at Stanwell, Middlesex, eight.

The material of which the stalls were made was almost always wood, but at Southwell the return-stalls are of stone, and at Norwich St. Swithin's and Walpole St. Peter's there are stone stalls fitted with wooden misericords.

The earliest complete series is that at Winchester (*c.* 1296), which is also the finest; here there is to each pair of stalls a lofty pedimented canopy, traceried and enriched with bosses of most beautiful carving. Those at Boston and Ely belong to the middle of the 14th cent., and the Lincoln stalls are a little later.

To the 15th cent. belong the examples at Hereford, Carlisle, Chester, and Gloucester; while those at Beverley, where the misericords are earlier, Manchester, Bristol, St. George's Chapel, Windsor, and Henry VII.'s Chapel, Westminster, were not completed till after the year 1500. Several important sets were not constructed till after the Reformation, more especially in the county of Durham. Of these most are Renaissance in style, as at King's College, Cambridge, and, as regards the upper portions, at Cartmel; but those in co. Durham are fair imitations of Gothic work.

There are fragments of still earlier stalls at Rochester and Salisbury, and the misericords preserved at Exeter are of Henry III.'s reign.

The desks are usually adorned with traceried heads, and their ends and those of the stalls are richly carved, often with small figures at the elbows or as finials.

Sets of stalls were usually reserved for monastic or collegiate foundations, or for churches intimately connected with them, such as Maidstone in the diocese of Canterbury. They do occur, however, at purely parochial churches, especially in the east of England; thus Boston has one of the most important sets of all, and Nantwich is another instance of a parish church with a complete series of canopied stalls. In the two Royal Chapels at Westminster and Windsor the back row of stalls was reserved for the knights of the Bath and of the Garter respectively.

The chancel of Minster church, Thanet, has eighteen handsome wooden stalls, with carved misericord seats, of the date 1401–19. These carvings are described, and three of them illustrated, in the twelfth volume of *Archæologia Cantiana*.

In the Museum of Archæology, Cambridge, there are three carved wooden stalls from Brampton church, Hunts, with remarkable misericords, *c.* 1350. They are described and illustrated in Pt. xxxi. of the *Proceedings of the Cambridge Antiquarian Society*.

When the fine chancel of the collegiate church of Fotheringhay, Northants, was shamefully unroofed in the 16th cent., some of the stalls were given shelter in neighbouring parish churches. There are ten in the chancel of Hemington church, three at Tansor, and three at Benefield.

A strong sense of realistic humour is often to be noted in the carvings of the misericords, particularly in the retributive justice done

to sportsmen by their victims. The best instances of this is at Manchester, where a huntsman is bound to a pole revolving before a roaring fire ; over the fire hang some pots, and a hare raising the lid of one discloses the head of a hound in process of being stewed. In several cases, as at Beverley and Nantwich, a fox is being hanged by geese ; and at Malvern a group of rats are busy hanging a cat. There are also more than a dozen churches in which grotesques are to be found of a fox preaching to geese.

Natural animal life is occasionally pleasantly depicted, as a cat and kittens, and a hen with her brood at Beverley ; a pig and litter which occurs at Chester, Winchester, and Worcester ; or a rabbit at play at Christchurch. More often, however, the comic element intervenes ; thus a pig is found playing bagpipes (Ripon, etc.), a rabbit riding a hound (Worcester), a fox riding a cock (Westminster), a bear beating a drum (Boston), and a lion on a monkey. Fabulous animals were still more popular, the mermaid being a universal favourite, whilst griffins, basilisks, dragons, and a variety of demons are comparatively common.

Serious scriptural subjects, and the evangelists and other saints with their emblems, are usually found, as well as animals of a distinct symbolic meaning, such as the lion, eagle, or unicorn.

Hawking and hunting scenes are also common, with occasional combats between knights, wrestling matches, and other sports, as well as weird encounters between beasts and demons.

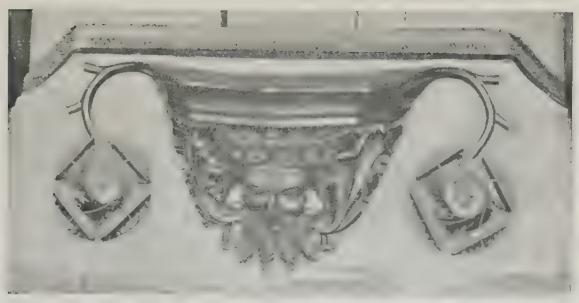
Now and again domestic or agricultural incidents are represented, such as cooking (Minster and Windsor), spinning (Ely, Fairford, etc.), threshing (Westminster), or ploughing (Lincoln). Family quarrels occasionally occur ; whilst at both Beverley and Lynn a man is represented wheeling a scolding wife in a wheelbarrow, with the probable intention of overturning her into a pond.

One of the fine set of misericords at Boston gives a realistic view of the birching of a boy by a schoolmaster, whilst three of his schoolfellows look on, book in hand, enjoying the scene.

At Screveton, Notts., there is a well-designed carving of a man warming his feet at the fire ; such a design in a series of months was assigned to February. This misericord is probably one of an original series of twelve from some larger church.

It will be noticed in the following list that examples of stalls are more abundant in East Anglia than elsewhere.*

* *Choir Stalls and their Carvings*, by Emma Phipson (Batsford, 1896), is the best



CARTMELL PRIORY, LANCASHIRE

SCREVETON, NOTTS

WYSALL, NOTTS

MISONICORDS

Those marked † are canopied. Where no date is mentioned, it may be assumed that the stalls are 15th cent.

Beds.—Bedford, St. Paul's (18), *c.* 1400; Biggleswade; Eddlesborough; Leighton Buzzard (28), *c.* 1385; Luton; Northill, *c.* 1405.

Berks.—Fyfield; Sutton Courteney, 13th cent.; Wantage; Windsor, St. George's Chapel (98), *c.* 1450.

Bucks.—Aylesbury, Edlesborough (mis.), Ivinghoe, Newport Pagnell, North Marston.

Cambs.—Balsham, Bourne, Boxworth, Burwell; Cambridge, St. Michael, King's College Chapel† (118), Renaissance; Elsworth; Ely, Cathedral†, 1338; Fordham (19), *c.* 1350; Gamlingay (6), *c.* 1420; Isleham, Landbeach (mis.), Melbourn, Meldreth, Milton, Orwell (mis.), Over; Shelford, late 14th cent.; Soham.

Chester.—Great Budworth; Chester, Cathedral † (48); Malpas, Nantwich † (25), Stockport, Woodchurch.

Cornwall.—St. Buryan (4), St. Germans, St. Ives.

Cumberland.—Carlisle † (46), *c.* 1400–1415; canopies, 1433.

Derbs.—Bakewell (20), *c.* 1420; Dronfield, Norbury, Tideswell.

Devon.—Exeter, Cathedral (50 misericords only, probably Bishop Bruere, 1222–1244); Kingsbridge; Ottery St. Mary, Choir and Lady Chapel.

Dorset.—Charmouth; Sherborne†, 14th cent.; Sturminster Marshall; Wimborne (14), 1608.

Durham.—Auckland (28); Brancepeth †, post-Reformation; Coniscliffe, Darlington; Durham, Cathedral (32), *c.* 1660, Castle Chapel (22, only 11 misericords), *c.* 1510, St. Oswald; Stranton. The following are all of post-Reformation date, though Gothic in character: Easington, Lanchester, Sedgefield †; Sherburn, Hospital Chapel (16); Staindrop, Stanhope.

Essex.—Castle Hedingham.

Glos.—Bristol, Cathedral †, *c.* 1520; Duntisbourne Rouse; Fairford, *c.* 1460; Gloucester, Cathedral † (60), 14th cent.; Tewkesbury.

Hants.—Basingstoke, The Vine, Chapel; Christchurch (58, but only 32 misericords), *c.* 1500; Winchester, Cathedral † (68), *c.* 1296, College (18), 1390, St. Cross.

Herefords.—Hereford, Cathedral † (60), All Saints †, St. Peter's †; Ledbury, Madeley, Canon Pyon (16), Wigmore.

general book on the subject; see also Wright's *Essays on Archæological Subjects* (1861), and his *History of Caricature in Literature and Art* (1865). There are few stalls and misericords given in Carter's *Ancient Sculptures* (1780), and in 1875 Llewellyn Jewitt contributed a series of articles to the *Art Journal*, called "Art under the Seats." There are separate works on the stalls of Beverley, Bristol, Ripon, and Worcester. Drawings to scale of some of the stalls of Beverley, Holdenby, King's Lynn, Lancaster, and Richmond will be found in the various volumes of the *Sketch-book of the Architectural Association.*

Herts.—Anstey (14); Bishops Stortford (18), *c.* 1420; Stevenage, Wheathampstead.

Hunts.—Brampton (3), *temp.* Edward III., now in Cambridge Museum; Little Paxton.

Kent.—Aldington, Bexley, Cliff-at-Hoo, Cobham, Faversham (16), Ivychurch, Lenham; Maidstone (20 out of 28 remain), 1395; Minster-in-Thanet (18), *c.* 1410; Rochester, Cathedral (desks only, 13th cent.); Rodmersham † (3); Sandwich, St. Clements; Southfleet; Throwley (4), *c.* 1450; Upchurch (stone), Wingate.

Lancs.—Cartmel † (26), stalls and misericords 14th cent., canopies post-Reformation; Garstang, Halsall; Lancaster †, late 14th cent.; Maghull (16); Manchester, Cathedral † (36), *c.* 1500; Middleton, Prescot, Sefton; Whalley (18), *c.* 1435.

Leics.—Belgrave, 1 sedile only; Leicester, St. Martin (3); Noseley.

Lincs.—Boston (64), *c.* 1375; Lincoln, Cathedral † (108), *c.* 1370; Pilham; Stamford, Brown's Hospital, Sturton, Swaton, Tattershall, Winthorpe, Witham-on-the-Hill.

Middlesex.—London, St. Katherine's Hospital (11 out of 24 survive), *c.* 1350; Westminster Abbey, Henry VII. chapel † (68), canopied wooden sedilia in sanctuary; Stanwell, eight stone stalls in chancel, in addition to sedilia.

Mons.—Abergavenny † (24).

Norfolk.—Aylsham, 1507; Binham, Blakeney, Castle Acre; Cawston, *c.* 1460; Cley-next-Sea, East Harling (6), Ingham, Litcham; King's Lynn, St. Margaret (16), *c.* 1420, St. Nicholas (6), *c.* 1450, now in Archit, Museum, Tufton Street, London; Norwich, Cathedral † (62), St. Andrew, St. Michael Coslany, St. Gregory, St. Peter Mancroft (24), St. Swithin (stone, with wooden misericords); North Walsham, Sall, Thompson; Tilney All Saints (18), *c.* 1420; Trunch, Walpole St. Peter (5 misericords, under stone canopies, and resting on stone supports), Great Walsingham, Walsoken (9), Wiggenhall St. Mary Magdalen.

Northants.—Benefield (3), Doddington; Gayton (6), *c.* 1500; Hemington (10); Higham Ferrers † (20), 1415; Holdenby (6), Irthlingborough (8), 1376; Isham (2), Peterborough, Cathedral (3), *c.* 1450; Passenham, 1628; Raunds, 14th cent.; Rothwell (7), late 15th cent.; Tansor (3); Wellingborough (6), *c.* 1385; Winwick, one sedile. At Denford there are seven, and at Kings Sutton twelve stone stalls resembling sedilia.

Northumberland.—Hexham (36), 15th cent.

Notts.—Newark; Southwell, return stalls of stone, at back of screen, 14th cent.; Screveton (single misericord and stall), Thurgarton, Wysall.

Oxon.—Bampton; Cassington, post-Reformation; Dorchester; Kidlington, 15th cent.; Merton, from Exeter College, Oxford; Oxford, All Souls (42), 1442, Christchurch, *c.* 1520, Lincoln College, 1630, Merton

College, New College (62), 1480, Trinity College; Swinbrook, *c.* 1450; Thame.

Salop.—Ludlow † (32). The backs are original, but the actual canopies modern; eight of the misericords are 14th cent., the rest Perpendicular. Lentwardine †, Tong †.

Somerset.—Bridgewater; South Cadbury, 14th cent.; Ditcheat; Wells (64), misericords only; Weston-in-Gordano.

Staffs.—Blithfield, Enville (4 misericords), Penkridge, Worle (misericords only).

Suffolk.—Bildeston (from St. Leonard's chapel), Brandon; Buxhall, 14th cent.; Carlton, Cockfield, Combs, Cratfield, Debenham, Denardiston, Framsden, Hadleigh, Hundon, Icklington, Lakenheath, Lavenham, Melford, Mettingham, Newbourne; Norton, 14th cent.; Southwold †; Stoke-by-Nayland, 14th cent.; Stonham Aspall, 14th cent.; Stowlangtoft; Sudbury, St. Gregory, 1365; Ubbeston, Westhall, Westleton, Wingfield, Winston.

Surrey.—Beddington, *c.* 1410; Lingfield, Nutfield, Ockham, West Horsley, Worplesdon.

Sussex.—Bosham, Broadwater; Chichester, Cathedral † (40), St. Mary's Hospital (24), 1407; Bishop Sherborne, Etchingham, Kirdford, Mayfield, West Tarring, Wittering (2).

Warwicks.—Astley (painted figures and scrolls), Aston (from St. Margaret, Leicester); Coventry, St. Michael, Holy Trinity; Knowle, Solihull, Stratford-on-Avon.

Wilts.—Mere; Salisbury, Cathedral (13th cent., fragmentary), St. Thomas.

Worcs.—Great Malvern (24), *c.* 1400; Little Malvern, Pershore (fragmentary), Ripple; Worcester, Cathedral, 14th cent. (misericords only).

Yorks.—Beverley, Minster † (68), 1445–1515, St. Mary (28), *c.* 1445; Ecclesfield, Hackness, Halifax, Hull; Hemingborough, 13th cent.; Leake, Loversal, Middleton-in-Pickering Dale, Pocklington; Richmond (16), early 16th cent.; Ripon †, 1487–94; Rotherham, *c.* 1480; Selby, 14th cent.; Silton, Sprotborough; Swine (9 remain), *c.* 1400; Wensley, Wakefield; York, St. Mary Castlegate (1 sedile), St. Saviour (2).

SEATS AND BENCHES

It would appear that the early rule for a congregation in English as in other Christian churches was to stand when not kneeling. The stone benches or tables round the walls would suffice for the aged and infirm; such were probably much more numerous in the early churches than would appear from their surviving remains at the present time. Nevertheless, such rows of stone seats are more frequent than is usually supposed.

The earliest of the Cornwall churches seem always to have had

a stone bench round the walls, as at St. Piran, and in the south transepts of Tintagel and Minster. At Bishopstone, Wilts., there are stone bench-tables against the south and west walls of the south transept; and at Bratton in the same county there are similar seats round the piers of the central tower. In Somerset such seats may be noted in the south aisle of Pridley church, and also at the late Tudor church of North Petherton, and at the west end of Brimpton church. At Weston-on-Trent, Derbs., are stone benches against the north wall of the north aisle, and at the west end of the south aisle, and also on each side of the chancel of Norbury in the same county. The noble 14th-cent. East Riding church of Patrington has a stone seat running round most of the nave, including the west end. At Hemingborough, in the same Riding, there are stone seats against the south and west walls. In the North Riding there is a stone seat along the north aisle of Kirby Sigston, and at the west end and north side of Middleton church. Acton church, Chester, is a remarkable example, for here the stone bench runs all round both church and chancel. Ufford and Cotterstock, Northants, have stone benches round the aisles, and Warmington on each side of the chancel. They are also to be seen at Tunstead, Norfolk. The Norfolk churches of Hunstanton and Snettisham afford two other examples of churches which have original stone seats encompassing the bases of the piers of the arcades. Such instances might be at least trebled if every case was put on record.

A very effective, but highly unusual, plan for affording seats of this description was by encircling with them the bases of the piers of the nave arcades. The best example that we know occurs in the church of St. Michael, Sutton Bonnington, of which an illustration is given. Like instances occur in the Nottinghamshire church of Coddington, and at Lydd, Kent.

Church porches were usually provided with a stone bench down each side, that people might there rest themselves before service began. At Stogumber church, Somerset, an exterior bench-table runs the whole length of the north aisle; the principal entrance to the church was on this side.

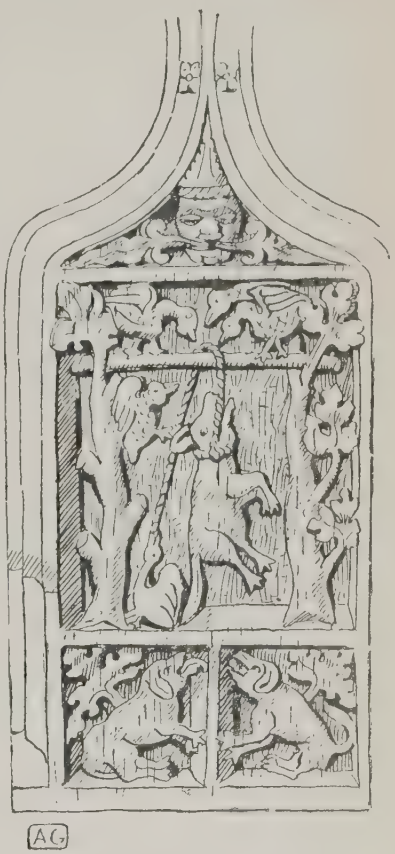
The custom, however, of providing no wooden seats of a permanent character for the general congregation seems to have been first broken through by seats being fixed within chantry parcloses or guild chapels, and thus the custom gradually spread to the body of the church.

SEATS ROUND PIERS, ST. MICHAEL'S, SUTTON BONNINGTON, NOTTS

A few simple examples, for the most part early, occur of benches in which the only decoration is a moulding running along the back and sides, as at Fen Ditton, Cambs.; Willington, Beds.; Eckington and Suckley, Worcs.; and Dunsfold, Surrey. The last of these examples, with scalloped tops, is supposed to be of late 13th-cent. date.

In the 15th and 16th cents. very many churches were completely fitted up with wooden seats, setting a fashion which has prevailed ever since.

The earlier examples of these centuries were generally rude benches with simple terminals; in the later, of which the most beautiful are to be seen in East Anglia and the most elaborate in Somerset, Devon, and Cornwall, the workmanship is excellent. The ends toward the alleys are carved, either with traceried panelling, figure-carving, often of a secular and humorous character, or armorial bearings. These bench ends are usually square headed in the western counties, but generally end in poppy-heads in East Anglia and other parts. In Norfolk and Suffolk they were sometimes further enriched by figures in niches, as at Blythburgh and Wiggenhall St. Mary.



BRENT KNOLL, SOMERSET

The earlier examples are to be found chiefly in the Midlands. To the 13th cent. belong those at Gaddesby, and to the 14th those at Dunton Bassett, both in Leicestershire; and late in the same century came the very fine and complete set at Finedon, Northants. Of the 15th cent. those at Wiggenhall, Norfolk, and Blythburgh and Laxfield, Suffolk, may be specially noticed; and early in the 16th, those at Brent Knoll and Trull, Somerset, and Kilkhampton, Cornwall.

The following is a list of the more remarkable old seats and bench-ends, arranged according to counties. The great majority of them are late pre-Reformation.

Bedfordshire

In the *Gentleman's Magazine* for 1812, two of the grotesque bench-ends in the nave of Steventon church are rudely engraved. In the one case "two veteran bibbers are drinking out of a bowl," and the other instance "may possibly have an allusion to the painful consequences of excessive drinking."

Barton-le-Clay, Biddenham, Bolnhurst, Bromham, Carlton, Cople, Chellington, Eaton Bray, Eaton Socon, Eyworth, Houghton Conquest, Langford, Marston-Mortaine, Oakley, Sandy, Shillington, Steventon, Stretton, Thurleigh, Totternhoe, Willington.

Berkshire

At the west end of Aldworth church there are two or three bench-ends which have been supposed by some to be of 14th-cent. date; but they are in reality of the time of Henry VII.

Aldworth, Cumnor, Frilsham, Lyford, Letcombe Regis, Reading St. Laurence, Sunningwell, Wantage.

Buckinghamshire

Chesham Bois, Drayton-Beauchamp, Lee, Soulbury, Stoke Poges, Weston Turville, Wing.

Cambridgeshire

The benches in the north aisle of Cherry Hinton church are of much interest and unusually ornamented; they appear to be of early 15th-cent. date.

Arrington, Bourne, Burwell, Caldecott, Cherry Hinton, Chesterton, Chippenham, Comberton, Coveney, Elsworth, Fen Ditton, Fulbourne, Gamlingay, Gorton, Guilden Morden, Horningden, Histon, Impington, Lolworth, Orwell, Soham, Sutton, Thriplow, Toft, Wood Ditton.

Cheshire

At Woodchurch there is beautiful tracery on some of the bench-ends.

Cornwall

The most characteristic feature of the interior of a 15th-cent. Cornish church must have been the seating of them throughout, or in considerable blocks, with substantial oak benches or seats, the ends of which were invariably carved with some degree of vigorous effect and much pains, and afford evidence of that general zeal for the House of God which passed over the whole of the Duchy in the century before the Reformation. Occasionally these bench-ends are of heraldic pattern. On the bench-ends of St. Teath are the arms of Arundell impaling Peverell, and Fitzjames impaling Peverell. The arms of Roscarrock impaling Grenville are on one of the bench-ends in Endellion church. John Roscarrock, grandson of John who married Alice Pentire (whose arms are on the stoup in that church), married Agnes, daughter of Thomas Grenville, for his first wife, *temp.* Henry VIII. The arms of the see of Winchester are on a bench in the church of Davidstow. At St. Breward the arms of Bodmin priory may be noticed. St. Teath has a large number of these bench-ends still preserved, as well as the old benches themselves. Several of them bear the monogram *I H C* and a crowned *M* for the Blessed Virgin. These two designs are repeated in various churches of the district, as well as different forms of the Latin and St. Andrew's cross. Occasionally there are special varieties, such as the Virgin and St. Joseph, with a bullock's head between them, at Davidstow, and a satirical one at Padstow of a fox preaching to geese. But by far the commonest subject for treatment on these bench-ends are the various symbols of the Passion, arranged after various fashions, but, for the most part, having only one or two symbols on the same panel. Such are—the crown of thorns, the nails and hammer, the reed and spear, the vesture, the dice, the pillar and scourges, the ladder, the pierced hands and feet, and the cock of St. Peter's betrayal.

Various examples of these may be noticed at the churches of North-East Cornwall, as at St. Teath, Michaelstow, St. Breward, and Laneast. Some thirty or forty years ago it was almost impossible to find a church anywhere in the county without a considerable number, or at all events some, remnants of these bench-ends. But the evil work of "restoration" has, to our own certain knowledge, been the cause of the loss of much of this characteristic work. At a visit to Cornwall in the seventies of last century, bench-ends

and other beautiful bits of fine old oak carving, from roofs and elsewhere, were to be met with worked up into public-house settles, or serving as sideboards or ornamental panelling in the houses of gentlefolk and well-to-do tradesmen. Others could be seen rotting in timber-yards or at village builders, where they could be picked up for a trifle. Especially was this the case in the neighbourhood of Tintagel and Boscastle. In some of the rather better "restorations" they did not actually destroy all the old woodwork, but, with strange perversity, wrested it from its proper use. Thus, at St. Breward, some of the best of the bench-ends were painted and gilded and stuck up over the altar to form an unsightly and unseemly reredos. Bench-ends have also been absurdly turned into a reredos at Tintagel church. Elsewhere they have been stuck together to make pulpits or reading-desks.

The student of old English woodcarving in Cornwall cannot fail to notice that there were somewhat varying schools of design in different parts of the county. The bench-end, and other carving, for instance, of Land's End and Lizard churches differs not a little from that of north-east Cornwall, the former being somewhat more delicate in treatment. The nave of the church of St. Minver has a great number of handsome late bench-ends in flowing arabesque patterns.

Several of the churches at the extreme west of Cornwall have remarkably good bench-ends. At a miserable restoration of the old collegiate church of St. Buryan in 1814, the richly carved old benches were flung aside as rubbish. Blight, in his *Cornish Churches*, says that they were to be found as chimney ornaments in the cottages, or put to base uses in the farmyards. The little church of St. Levan retains various bench-ends in good condition. They are mostly ecclesiastical in design, but some bear the monograms of benefactors or donors, whilst two represent jesters in cap and bells. The church of Zennor* has the curious subject of a mermaid vigorously portrayed on one of the ends. At St. Ives some of the best of the bench-ends have been worked up into a pulpit; but there is a good series of late design in the Trenwyth aisle, which seem to have been removed from the ends of chancel stalls or seats. One of them is surmounted by a kneeling angel holding a pyx, whilst in another case a well-carved angel kneeling

* There is an illustrated article on these bench-ends in the *Antiquary*, vol. xxv.

at a low reading-desk and holding an open book forms the finial.*

There are many examples of these substantial old oak benches with well-carved ends, pertaining to the 15th and 16th cents., in the south-west of the county. They may be seen at Sheviock, Landulph, Landrake, Talland, Rame, and Anthony. The churches of Talland, Lansallos, Lanteglos, and St. Winnow have all remarkably fine series. At St. Sampson some exceptionally interesting bench-ends have been worked up into a pulpit and reading-desk.

A fine example of a bench-end at Lanteglos with two heads is fully illustrated in the *Sketch-book of the Architectural Association* (1st series, vol. iv.).

Alternon (*c.* 1500), Antony, St. Austell, Bradock (now reading-desk), Bodmin (1491), St. Breoc, St. Breward (now reredos), Budock (two), St. Buryan (two), Cardinham, St. Columb Major, Davidstow, Egloshayle, St. Enoder, Endellion, St. Eval, Golant (now pulpit and reading-desk), Gorran, Gwinear, St. Ives, St. Keverne, Kilkhampton, Landulf, Landrake, Laneast, Lanreath, Lansallos, Lanteglos, Launcells, Launceston, St. Levan, Lewannick, Mawgan, Michaelstow, St. Minver Morwenstow (1568), Mullion, Padstow, Phillack (now pulpit), Poughill, Poundstock, Rane, Ruan Magnor, St. Sampson (now pulpit and reading-desk), Sheviock, Talland, Tamarton, St. Teath, Tywardrath (now pulpit and reading-desk), St. Winnow, Zennor.

Derbyshire

Breadsall, Dronfield, Hartshorne (Elizabethan), Morley, Mugginton (1600), Radbourne (poppy-heads), Sawley, Weston-on-Trent.

Devonshire

This county is celebrated for the variety of its bench-ends, which are in the main of late 15th or early 16th cent. date. Those parts of the county that adjoin Cornwall, particularly in the northern division, are for the most part square-ended, and in many respects resemble those of the westernmost county. Contrariwise those parts that border on Somersetshire are not infrequently ornamented with the poppy-head finial.

In the north aisle of Colebrooke church, dating from about the

* For an illustrated account of the woodwork of this church and some others of the district, see J. H. Mathews' *History of the Parishes, St. Ives, Lelant, Towednack, and Zennor* (1892).

middle of the 15th cent., and probably erected by Jno. Coplestone, are many of the original bench-ends, some of which display the arms of Coplestone and Gorges supported by figures of savages. In the case of Ilsington some of the bench-ends bear the arms of the Beaumonts and Pomeroys, who possessed Ingsdon in this parish in the 15th cent. On some of the ends there is a beautiful arrangement of quatrefoils, which has caused a mistaken belief that these benches are of 14th-cent. date. There are canopied seats in the north transept and other interesting woodwork.

The old benches of Colyton church are perfectly plain with chamfered edge. At Doddiscombleigh, Rewe, and Tavistock there is a goodly variety of square traceried ends which are so common in other parts of the county. Ottery St. Mary has the richest examples of traceried ends. The bench-ends of Rewe bear the arms of Wadham impaling Chisledon and Seymour. The carved ends of the churches of North Tawton, Horwood, and Plymptree are all of superior workmanship, especially the last. At Atherington the form of the bench-ends is quite peculiar; they are elbowed and crocketed.*

About half of the group of North Devon churches which are included in a triangle, with Bideford, Hartland, and Torrington at the three points, have carved bench-ends of late 15th or early 16th cent. date. They differ somewhat from the more usual and substantial examples in the adjacent parts of Cornwall, though in the main square-ended. In these Devonshire churches the symbols of the Passion, so common in Cornwall, are the exception, and the carving is usually of an inferior description. Occasionally, however, there is a good deal of richness in arabesque patterns, and those interested in the first introduction of Renaissance designs into English churches ought to give far more attention than has yet been bestowed on the comparatively early date when these Italian or foreign patterns reached these country churches. Like patterns of this period are quite unknown throughout whole counties of central and northern England. Probably the nearness of the then important port of Bideford and the nature of its trade had something to do with these designs. Another feature of these Devonshire bench-ends is the prevalence among them of coats of arms, and more especially of distinctive initials, pointing to early days of

* There is a good and well-illustrated article on the "Old Benches of Devonshire" in the first volume of the proceedings of the *Exeter Diocesan Architectural Society*.

appropriation of pews or seats. At Sutcombe there is a rich variety of these bench-ends, most of them exceptionally well carved. There are a variety of loose ones at the west end of the north aisle, the remnants of a somewhat hasty restoration. Three bear shields of the Prideaux family ; one is of six quarterings, whilst several have various initials. Other designs are two fish, a merman and mermaid, a St. Andrew's Cross, a double knot, various beasts and dragons with convoluted tails, and two full-length figures, perhaps intended for Apostles. There are also various symbols of the Passion on the restored stalls within the chancel screen.

The nave of Abbotsham church is well filled with old benches having carved ends. Several bear various Passion symbols, such as three nails, the lantern, reed, and spear, and scourges ; there are also two full-length figures, and a well-carved crucifix with Sts. Mary and John. In the nave of Alwington church are thirteen pre-Reformation benches or seats, all with well-carved ends, chiefly of tracery. There are some good examples of heraldic ends at Weir Gifford. At Lancross there are some remarkable specimens, one of which bears the date 1503. These bench-ends should also be noted at Hartland, Monkleigh, Newton Petrock, West Putford, Frithelstock, Littleham, and Woolfardisworthy.

The nave of Hartland church is chiefly fitted with substantial oak seats or benches of late 16th-cent. date. In the south chapel are several bench-ends bearing the initials *H. P.*, which stand for Hugh Prust. He was an important landowner in Hartland, and the last upholder of the Guild of Our Lady before the Reformation. The seats bearing his initials have been transferred from the chapel on the other side of the chancel. At North Lew the benches bear the date of 1537 ; some of the ends have the symbols of the Passion and other shields with monograms.

Abbotsham, Alwington, Ashton, Atterington, Bovey Tracey, North Bovey, Bradstone, Braunston, Broadwood Widger (1529), Buckland Monachorem, East Budleigh, Christow, Clayhanger, Cockington, Colebrooke, Colyton, Doddiscombleigh, Frithelstock, Hartland, Horwood, Ilsington, Kenn, Lancross, Lapford, North Lew (1537), Lew Trenchard, Littleham, Monkleigh, Newton Petrock, Ottery St. Mary, Okehampton, Plymptree, Plympton, West Putford, Rewe, Sutcombe, Tavistock, North Tawton, Week St. Pancras, Weir Gifford, Woolfardisworthy.

Dorsetshire

The church of Affpuddle is furnished with well-designed benches, the ends of which are carved with tracery, and the backs with the linen-fold pattern. The handsomely carved pulpit is of like design, and shows, in common with the seats, the progress of the Renaissance feeling in English carving. An inscription states that—*Thes seyts were mayd in the yere of our Lord God MCCCCCXLVII. The tyme of Thomas Lylynton, vicar of this Cherche.* Lylynton or Lillington had been a monk of Cerne, but being "honest and conformable," was allowed to retain this vicarage at the dissolution of the religious house.

Affpuddle (1547), Bere Regis (now reading-desk), Toners Puddle, Yetminster.

Durham

On the north side of the chancel of Jarrow are four very fine bench-ends beautifully carved in geometrical tracery. They have been thought by some to be of 14th-cent. date, but the winged heart pierced by a sword, which is the badge or sign of Prior Thomas Castell, Durham, 1494–1519, proves their late date; this prior is said to have deliberately revived geometrical architecture.

Aycliff (Elizabethan), Brancepeth (17th cent., Bishop Cosin), Darlington (early Elizabethan), Jarrow.

Essex

Billericay, Norton Mandeville, Great Waltham, Writtle.

Gloucester

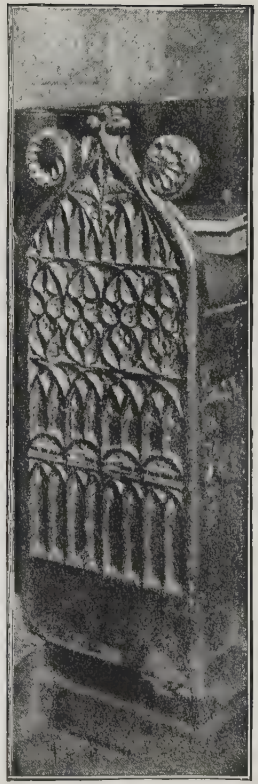
The church of Buckland has some excellent old oak benches in the nave, richly decorated with tracery.

Buckland, Cubberley, Haresfield, Hasfield, Stanton, Yate.

Hampshire

The few instances noted in Hampshire of old benches are of quite a plain character.

In the south transept of Winchester cathedral is a noteworthy early bench of somewhat rude but strong construction. It will be



STALL ENDS, JARROW, DURHAM

seen from the nature of the workmanship and the style of the ornament that it is coeval with the erection of the transept.

Bentworth, Bramley, Empshott, Farnborough, Heckfield, Odiham, Monk Sherborne, Rotherwick, Winchfield.

Kent

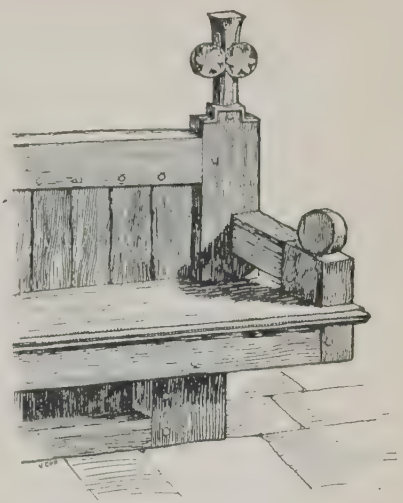
Adisham, Badlesmere, Birling; Canterbury, Holy Trinity; Westbere, Wootton.

Lancashire

Bolton-le-Moors (three old stalls), Eccleston, Maghull.

Leicestershire

Ashfordby, Ayleston, Church Langton, Croxton Kerial, Dunton Bassett (early), Goadby Marwood, Hoby, Horninghold, Kirby Bellars, Knipton; Leicester, All Saints, St. Martin's, Trinity Hospital; Misterton, Muston, Noseley, Stockerston, Stretton Parva, Theddingworth, Thorpe Langton (Jacobean), Witherley, Woodhouse.



WINCHESTER CATHEDRAL

Lincolnshire

Among the bench-ends of this county may be noticed those of Browne's Hospital, Stamford, founded about 1480; the good square bench-ends at Walcott; the singular late examples at Threckingham; and those of Kelby, which are said to have come from the chapel of Culverthorpe Hall. The bench-ends at Theddlethorpe are partly made from portions of the old screen. At Osbournby there are a variety of figure subjects, such as Adam and Eve, St. George and the Dragon, and a fox preaching to geese.

Addlethorpe, South Cockerington, Coleby, Digby, Edenham, Fenton, Folkingham, Grimoldby, Hacconby, Halton Holgate, Harpswell, Haxby, Helpringham, Kelby, Marsh-Chapel, North Wheatley, Osbournby, Quarrington, Rauceby, Saltfleetby, Sempringham, Silk Willoughby, Skendleby, South Somercotes; Stamford, Brown's

Hospital; Strubby, Tattershall, Theddlethorpe, Thorpe St. Peter, Threckingham, Thurlby-by-Newark, Welby, Winthorpe, Wilsford, Yarborough.

Hertfordshire

Berkhampstead, Caddington, Hunsdon, Puttenham.

Huntingdonshire

Fen Stanton, Glatton, Hamerton, Offord Cheny, Southoe, Stanground, Swineshead.

Middlesex

Drayton, Littleton, Ruislip.

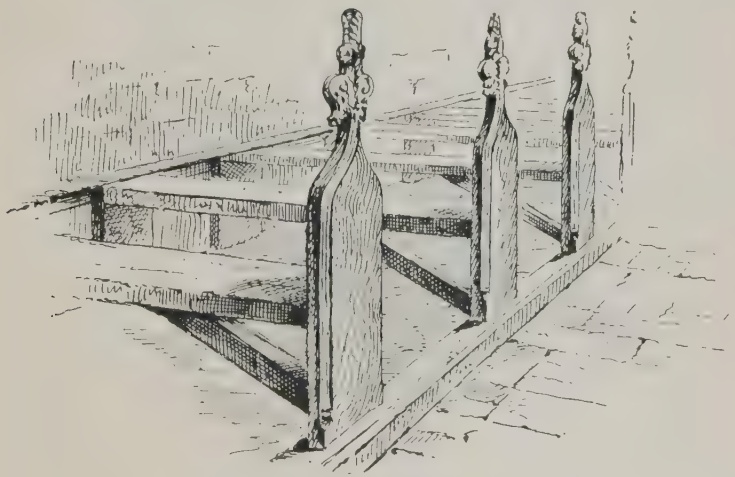
Norfolk

There are many remains throughout the churches of Norfolk of poppy-head bench-ends, and benches with occasional well-carved seat backs, all of 15th- or early 16th-cent. date. This is more particularly the case in the north-east of the county, in the Broads district. Both nave and aisle of the little church of Irstead are thus seated throughout, and the same may nearly be said of the churches of South Walsham St. Mary and Horsey. Similar work is worth noticing at Ashmanhaugh, Horning, Stokesby, Palling, Potter Heigham, Salhouse, Hempstead, and Barton Turf.

In the chancel of Horning are four well-carved late bench-ends. On one is a realistic demon, thrusting a man into the dragon's jaws; on another a man strangling a serpent; on a third is a crozier; and the fourth is floriated; there are various poppy-head bench-ends in the nave. The nave and aisles of South Walsham St. Mary are seated almost throughout with late 15th-cent. seats with poppy-head bench-ends; several of these poppy-heads bear in their centre single letters, such as T and R, denoting the owners or the donors of the seats; others have brief inscriptions in small black-letter text. At the west end of the church of Stokesby are some excellent poppy-head bench-ends and seats (five on each side), with delicately carved backs; six of these poppy-head finials have carved figures attached on the east sides; one represents a griffin, holding a shield bearing a cross raguled ermine, another a lady kneeling at a desk with a rosary, a third a talbot, a fourth a greyhound with the initials *R. W.*, and the two others nondescript

beasts. At Ashmanhaugh there are twelve old poppy-head bench-ends at the west end of the church, and also a piece of seat panelling with a row of five shields, on which each of the Wounds are severally carved, together with a like number of shields bearing initials. The highly interesting church of Barton Turf has six old poppy-head ends affixed to quire seats.

In the nave of the neglected church of Palling are fourteen old benches, with fairly good poppy-head ends; they are much spoilt by the liberal use of modern paint, and by having backs of cheap



CAWSTON, NORFOLK

deal clumsily attached to them. These backless benches are occasionally found in both Suffolk and Norfolk. The best instance of them—here illustrated—is at Cawston, where they have been happily suffered to remain in their original condition.

Wimbotsham, on the east border of the fens, has some remarkable bench-ends, with poppy-heads and elbow-pieces of curious forms, such as a muzzled bear, cockatrice, chained antelope, lion, and friar with beads. These are illustrated and described in vol. ii. of the *Journal of the Norfolk Archæological Society*.

Ashmanhaugh, Aylmerton, Bacton, Barton Turf, Beeston St. Mary, Bressingham, Brisley, Brinton, Carbrooke, Castle Acre, Cawston, Cleye, South Creyke, Crostwight, Edingthorpe (1587), North Elmham, Field Dalling, Forncett, Freckenham, Garboldisham, Hempstead, Hockering, Horsey, Horning, Houghton-in-the-Dale, Irstead, Lakenheath, West

Lynn, Needham, Palling, Great Poringland, Pulham, Salhouse, Salthouse, Santon Downham, Sco-Ruston (one), Soham Toney, Sharrington, Sheringham, Great Snoring, Sparham, Stokesby, Swaffham, Swanton Abbot, Swanton Novers, Thompson, Thornham, Threxton, West Tofts, Trunch, Tunstead, Walpole St. Peter, South Walsham St. Mary, Great Walsingham, Walsoken, Weybourne, Wickmere, Wiggenhall St. Mary, Wimbotsham, Wolferton, Worstead.

Northamptonshire

The distribution of stalls from the once noble chancel of Fotheringay collegiate church has already been named. Many of the old 15th-cent. benches of the same church found their way to the church of Kingscliffe. Lowick and Kingsthorpe have some beautiful poppy-head examples. At Brington there is much heraldry on the bench-ends. There are some good, though dilapidated, tracery bench-ends at Irchester, illustrated in the *Sketch-book of the Architectural Association* (1st series, vol. iv.).

Addington, Ashby St. Ledger's, Great Billing, Bozeat, Brington, Chilveston, Clay Coton, Duston, Easton-on-the-Hill (1631), Fawsley (good), Finedon (earliest example of seats with doors), Hargrave, Hazelbeach (6 good), Irchester, Kingscliffe, Lowick, Maxey, Newton Bromswold, Raunds, Ravensthorpe, Spratton, Stanwick, Tansor, Ufford, Warkworth, Winwick, Woodford, Yelvertoft.

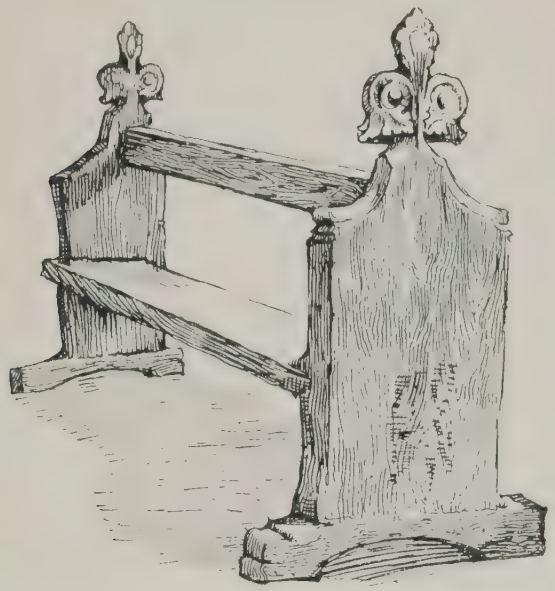
Nottinghamshire

In this county there are several churches with 15th-cent. carved bench-ends that have good poppy-head finials. At Barnby-in-the-Willows are twenty old benches of this character, late in the style; at Cropwell Bishop there are five, which may be as early as Richard II.; at Granby there are fourteen, with a mermaid on one of them; and at Costock there are six old ends, with the rest modern. There are the large number of forty in the nave of Balderton; the poppy-heads are in this church uniquely formed of a couple of rabbits, with their heads downwards. The others named in the following short list are plain examples. The late traceried bench-ends at Newark are good of their kind; there are drawings of them in the *Sketch-book of the Architectural Association* (1st series, vol. viii.).

The remains of old seating in the church of East Leake are varied and unusual. There are some rather clumsy poppy-heads of 15th-cent. date, whilst there are other more rugged ones with

peculiar roundel patterns, which are of the Jacobean period. The bench-end of one of the latter is dated 1612.

Balderton, Barnby-in-the-Willows, Bilsthorpe, Car Colston, Clayworth,



EAST LEAKE, NOTTS.

Costock, Cropwell Bishop, Edwalton, Granby, Holme, Kneesall, East Leake, Newark.

Oxfordshire

There are some excellent bench-ends at Hampton Poyle, of which there are some good drawings in the *Sketch-book of the Architectural Association* (1st series, vol. iii.).

Ashton, Chastleton, Emden, Hampton Poyle, Haseley, Heyford, Milcombe, Stanton St. John (poppy-heads, most curious), Steeple Aston, Swinbrook, Tew, Great Wroxton.

Rutlandshire

Caldecot, Kelton, Morcott, Stoke Dry.

Shropshire

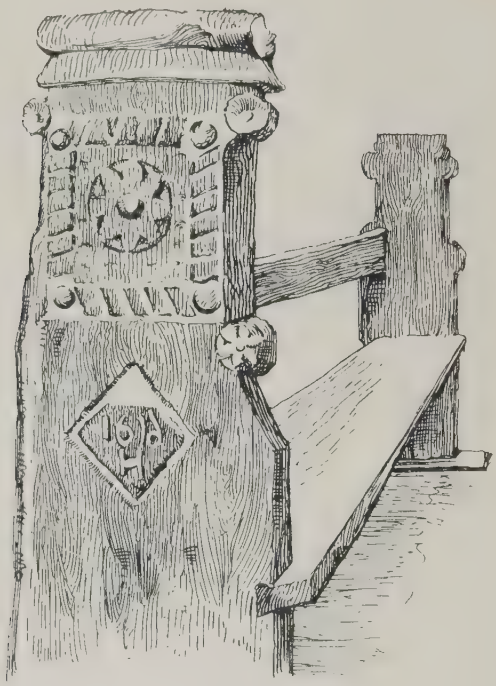
Donnington (early), Holgate, Ludlow.

Staffordshire

Blithfield, Blore, Checkley.

Somersetshire

This county is one of those most celebrated for its carved bench-ends, which belong as a rule to the close of the 15th cent.



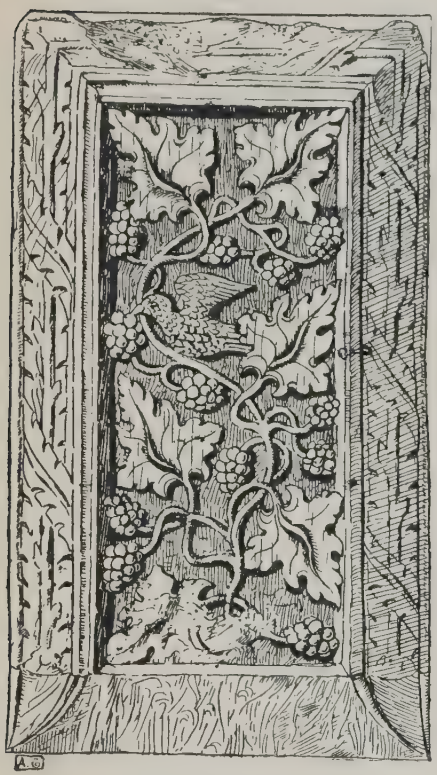
EAST LEAKE, NOTTS.

until the end of the reign of Henry VIII. It is interesting to note that they chiefly occur, as in the case of the screens in the Quantock and West Somerset districts, where the local stone is intractable. It has frequently been coolly assumed that "a band of Flemish Carvers" went through Somersetshire and North Devon carving pew ends, about 1530–1540, and introducing Renaissance designs among Gothic tracery. There is not, however, so far as we are aware, one jot of evidence to substantiate the idea of this foreign incursion. The probabilities are far stronger, that this profusion

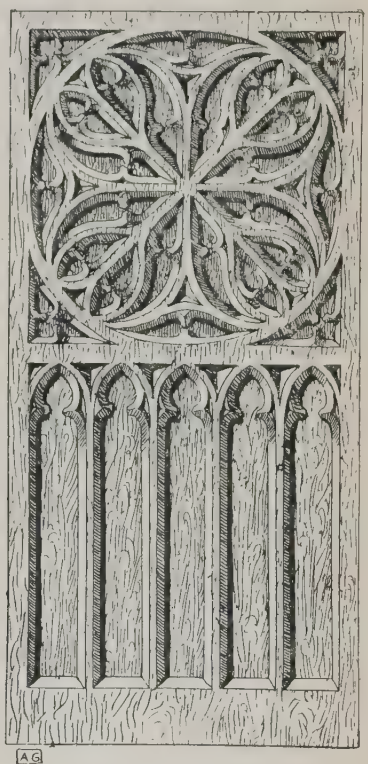
of delightful workmanship was the result of local effort and skill, based perchance on patterns brought from over the seas.

The bench-ends are nearly always made of excellent oak, very thick and strong. Over a thousand of them remain in this county, and they are as a rule in thoroughly good preservation.

The earliest fixed church seats in England are at Clapton,



BROOMFIELD, SOMERSET



MONKSILVER, SOMERSET

North Somerset, of the reign of Edward I.; the ends are uncarved but curiously curved. The seats of North Cadbury are of 14th-cent. date. The vast majority, however, are of the period already named.

In the large church of Bishop's Lydeard the bench-ends have a great variety of carvings, figures, animals, foliage, and geometrical patterns; the more striking are a three-masted ship and a windmill. Occasionally these bench-ends were coloured when first

made, particularly in the case of heraldry ; but the profusion of red and blue paint coarsely laid on at Bishop's Lydeard is a comparatively modern treatment. At Crowcombe, where one of the panels is dated 1534, there is much excellent design in foliage, as well as a few grotesques. At Spaxton the most remarkable bench-end represents a fuller busy at his work of preparing cloth with the various implements of his trade beside him. One of the beautifully carved bench-ends at Kingston shows the date of 1522. Broomfield has some singularly good ends of both conventional and natural foliage ; one of these, in which a bird is introduced on the stem of a fruitful vine, is a most effective piece of graceful design. Monksilver has some of the best instances of geometrically arranged tracery. Three bench-ends at Brent Knoll illustrate the mediæval legend of Reynard the Fox after a detailed and most realistic manner.

CROWCOMBE, SOMERSET

Church work that can be safely assigned to the reign of Queen Mary is of very rare occurrence ; but at Milverton are some good seats of this date. The bench-ends are chiefly carved in medallions ; the figure of the Queen occurs several times in a kneeling attitude ; there are also figures of Cardinal Pole and Bishop Gardiner. The rose and pomegranate occur frequently, and in one case an aspersorium or sprinkler is represented.*

At Trull, near Taunton, there are several early Elizabethan bench-ends. On one of them is carved *John Waye clarke here, Simon Warm am maker of thys work Anno Dni* 1560.

Alford, Barton St. David, Bicknoller, Bishop's Hull, Bishop's Lydeard,

* Illustrations of Somersetshire bench-ends occur in various volumes of the *Journal of the Somersetshire Archæological Society*—viii., Spaxton ; xviii., Kingston ; xxviii., Whitestaunton and Banwell ; and xxxiv., Cheddar. See also a good general illustrated paper by Mr. Alexander Gordon in the *Reliquary*, April, 1904.

East Brent, Brent Knoll, Broomfield, Bruton, West Buckland (14th cent.), North Cadbury (1538), West Camel, Cheddar, Chedzoy, Chewton Mendip, Clapton, Clevedon, Corton Donham (1541), Cothelstone, Croscombe (*Sketch-book*), Crowcombe (1534), Curry Rivel, St. Decuman, Donyat, Hatch Beauchamp, Hill Farrence, Isle Abbot, Kinston St. Mary (1522), Limington, Lydeard St. Lawrence, Lyng, Mells (Jacobean), Meriott, Milverton, Monksilver, Mudford, Norton Fitzwarren, Nettlecombe, Oake, Queens Camel, Sampford Brett, Sandford Orcas, Spaxton, Stogumber, Stoke St. Gregory, Thornfalcon, Tintinhull, Trent, Trull (1560), Wellow, White Staunton, Winsham, Weston-Zoyland, Wraxhall.

Suffolk

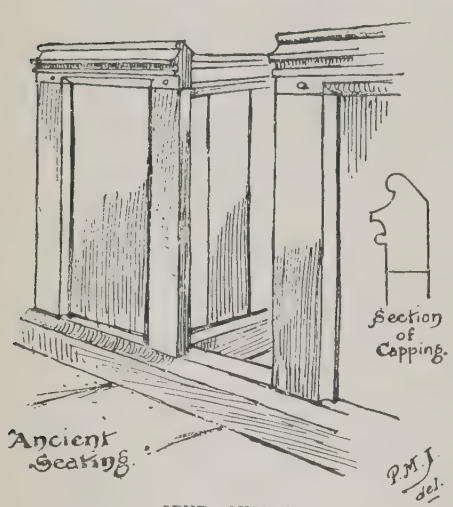
This county, as has been already mentioned, is most exceptionally well supplied with pre-Reformation seating, which in the large majority of cases has poppy-head bench-ends. The churches of Norton and Shelley have a very large number of fine examples in good condition.

The fine church of Blythburgh is exceptionally rich in a variety of old woodwork. In the chancel are a set of stalls with returned ends, with the Apostles in niches on the front panelling. The ends have the quartered arms of Swillington and Roos. These stalls, quite unsuitable for a large quire, have unfortunatey been moved here from the north chapel. But the most interesting of all the old woodwork in this church is the array of old oak seats in the nave, which are coeval with the present church, *c.* 1475. The finials of many of the bench-ends are most remarkable, and consist of human figures, several of a somewhat grotesque though speaking character. A set of seven were undoubtedly intended to represent the Seven Deadly Sins; they are boldly conceived, and represented with some skill and ingenuity. One of them has been sawn off at some comparatively recent period, probably because it represented one of the deadly sins with too much realism. The set of The Seasons, though a more attractive subject, is less original. These old oak seats, though having such elaborately carved ends, were originally backless.

Many of the other churches of Blything Hundred are rich in pre-Reformation benches and bench-ends, which mostly have poppy-head terminals. Among them may be mentioned the churches of Cookley, Cratfield, Darsham, Frostenden, Linstead Parva,

Rumburgh, South Cove (throughout), Westhall, Wissett (backless), etc.

Aldeburgh, Aldham, Aldringham, Ashfield, Athelington, Bacton, Badley, Barking, Barnardiston, Barningham, Barrow, Great Barton, Barton Mills, Great Bealings, Bedingfield, Bentley, Blundeston, Blythburgh, Bradfield St. George, Bramfield, Brandon, Brockley, Bromeswell, Bruisyard, Bury St. Edmunds, Cavendish, Charsfield, Chediston, Chevington, Cockfield, Cookley, Combs, South Cove, Cowling, Cratfield, Culpho, Dalham, Darsham, Debenham, Dennington, Monks Eleigh, Ellough, South Elmham All Saints, Elmswell, Elvedon, Eriswell, Exning, Felixstowe, Finningham, Flixton, Framsden, Freckenham, Frostenden, Fressingfield, Gazeley, Gedding, Gislingham, Grundisburgh, Hackerton, Hartest, Hasketon, Haughley, Hawstead, Hemingston, Henley St. Peter, Hepworth, Hitcham, Hollingsley, Honnington, Hunston, Icklingham, Ingham, Kedington, Kettleburgh, Knettishall, Lakenheath, Langham, Lavenham, Lawshall, Laxfield, Martlesham, Mellis, Mickfield, Moulton, Nedging, Newbourne, Norton, Nowton, Occold, Otley, Parham, Poslingford, Preston, Rede, Great Redisham, Little Redisham, Redlingfield, Ringsfield, Risby, Rougham, Rushmere All Saints, Rushmere St. Andrew, Shelley, Shottisham, Monk Soham, Syleham, Sproughton, Stansfield, Stanton All Saints, Stowlangtoft, Stowmarket, Stoke-by-Nayland, Stradishall, Sutton, Thorington, Thorndon, Thorpe, Thrandeston, Thurlow, Tostock, Troston, Tuddenham St. Martin, Tuddenham St. Mary, Ufford, Waldingfield, Walsham-le-Willows, Wantisden, Wattisfield, Great Wenham, Westhall, Westleton, Wetheringsett, Winston, Withersfield, Woolpit, Wordwell, Great Wratting, Little Wratting, Wyverston, Yaxley.



SEND, SURREY

Surrey

There is but little pre-Reformation seating remaining in this county. At the church of Dunsfold there are some simple forms

of plain massive benches with good mouldings and ends cut out of the solid. They are undoubtedly of an exceptionally early date, and are considered by Mr. Philip Johnston to be *c.* 1290. At Ockham there are some old carved oak stalls in the chancels, and seats in the nave. The plain massive 15th-cent. benches of Send church have excellent mouldings.

Alfold, Great Bookham, Chessington, Dunsfold, Effingham, Lingfield, Nutley, Ockham, Pirford, Send, Woking.

Sussex

Broadwater (quire stall), Burpham, Clymping, Didling, Kirdford, Hurstpierpoint, Poynings, Upwaltham.

Warwickshire

Coughton, Morton Bagot, Oxhill, Preston Bagot, Rowington, Shotswell, Snitterfield, Tysoe, Wootton Wawen.

Westmoreland

Beetham.

Wiltshire

Britford (14th), Crudwell, Malmesbury, Mere, Minty.

Worcestershire

A summary account of the parish churches of this county which appeared in the *Gentleman's Magazine* for 1862, mentions that the naves of Chaddesley Corbett, Great Comberton, Cropthorne, Elmley Castle, Overbury, and Strensham were filled with old open benches. At Overbury, Bredon, Sedgebourne, North Piddle, and Cropthorne the bench-ends had carved tracery, but the rest were plain with moulded top-rails. The ends at Sedgeberrow and Elmley Castle had plain poppy-head finials.

At Harvington there are several open seats in the nave which bear texts from Scripture on the backs and ends; they are dated 1582. The 18th-cent. pews of Wickhamford have a variety of late 15th-cent. panels let into the ends and doors.

Birts Morton, Bredon, Chaddesley Corbett, Great Comberton, Cropthorne, Eckington, Elmley Castle, Hanley Castle, Harvington (1582), South Littleton, Overbury, Pendock (post-Reformation), North Piddle, Sedgeberrow, Strensham, Suckley, Wickhamford.

Yorkshire

At Aysgarth the reading-desk has some remarkable 15th-cent. carving; on the east side is the initial *W*, and the representation of a hazel tree and tun; on the west side beneath a mitre and crozier are the initials *H. M.* These were originally stall ends, and give the initials and rebus of William de Hesleton, who was elected abbot of Jervaulx in 1475. At Wensley are some singularly beautiful chancel stalls, surmounted by fine poppy-heads and heraldic beasts. They also show the arms of Scrope of Bolton, Tiptoft, and Dacre. Round them runs the following inscription: *Henricus Richerdson hujus ecclesiae rector hos fecit sumptus* (*anno*) *Domini mccccxvii. Soli Deo honor et gloriae.*

Aysgarth, Crayke (1637), Darfield, Ecclesfield, Kirby Hill, Lastingham, Leake, Marton-in-the-Forest, Middleton, Raskelf, Thirsk, Wensley.

PEWS

The term "pew," or "pue," originally meant an elevated place or seat, and hence came to be applied to seats or enclosures in churches for persons of dignity or officials. But it is only of comparatively recent times that the term has gained an almost exclusively ecclesiastical use. Milton used the word to describe the sheep-pens of Smithfield, and Pepys applied it to a box at the theatre. Nor was pew always used to denote a separate or private seat or enclosure in connection with churches even in pre-Reformation days. Thus John Younge, of Herne, by will of 1458, gave "to the fabric of the church of Herne, viz. to make seats called puyinge x marks."

Nevertheless, the word "pew," in its church signification, was for a long period assigned exclusively to an enclosed seat. The earliest known use of the term occurs in the famous poem of the *Vision of Piers Ploughman, c.* 1360. Wratthe, in his confession, says that he was accustomed to sit among wives and widows shut up in pews, adding that this was a fact well known to the parson of the parish.*

* "Among wyes and wodewes
Ich am ywoned seete
Yparroked in puwes
The parson him knoweth."

"Yparroked" means shut up or enclosed.

There is, however, an important record as to apportioned seats, nearly a century earlier than the days of this quotation. At a synod at Exeter, held by Bishop Quivil in the year 1287, the following order was made :—

"We have heard that the parishioners of divers places do oftentimes wrangle about their seats in church, two or more claiming the same seat; whence arises great scandal to the church; and the divine offices are sore let and hindered. Wherefore we decree that none shall henceforth call any seat in the church his own, save noble persons and patrons. He who for the cause of prayer shall first enter a church, let him select a place of prayer according to his will."

So soon as the period is reached for which there are extant wardens' accounts, the mention of pews of particular persons is of general occurrence.

The church accounts of St. Mary-at-Hill, London, which begin in 1420, abound in references to pews; the use of the word in these entries is quite distinct from any general seating or benches. The making of "new pewes" occurs in the accounts for 1476–77 and the following year, showing that there had been pews there long anterior to that period. They were allocated to particular persons: thus "Mastres Abclyffe's" pew occurs in 1493, and those of Mrs. Maskall and Mrs. Overy in 1496. At later pre-Reformation dates the references to special pews multiply, such as the alderman's pew, Mrs. Russell's maid's pew, Mrs. Roche's maiden's pew, and Mr. Roche's pew. In 1503 came more general pewing of the church, for 26*s.* 8*d.* was spent "for makkyng the mens pewys," and £4 "for the makkyng of the new vemens pewys." One pew, containing a mat, was used for shriving or hearing confessions; it is mentioned in 1487 and in 1493. The pews were in various parts of the church—at the west end, next the pulpit, in the south aisle, in the body of the church, at the north door, and also in the chapels.

The churchwardens' accounts of St. Michael's, Cornhill, have—

Item [1460] payd for an henge for Russell's wife's pew . . . iiij^{d}
Item to a carpenter by a day floring a pew and other necessaraes . viij^{d}
Item [1466] payd to a carpenter for mending of the pewes and dores v^{s} v^{d}

The last of these entries appears to be one of the earliest distinct mention of a pew having a door to it, and the next of its having a lock.

Item [1467] payd to a smith for mayking of a lok to Maister Stokkens pew . . . . . viij^{d}

In John Russell's *Boke of Nature*, 1450, the chamberlain is instructed before his lord goes to church "to procure all the things for his pewe, and that it be prepared both with cossyn, carpet and curteyn, bedes and boke."

By will of 1453, William Wintringham directed his body to be buried in the church of St. Mary Magdalen, Old Fish Street, and an inscription to be fixed in the wall near his wife's pew, *ad sedile vocat' Anglice pewe.*

A great variety of further quotations from wills and parish accounts are given by Mr. W. J. Hardy in a paper in the *Archæologia* (vol. liii. 1892), entitled "Remarks on the History of Seat Reservation in Churches."

After the Reformation, the custom of reserved pews grew apace, though vigorously condemned by the best divines. Bishop Corbett, of Norwich, in a sermon preached in 1623, said—

"Stately pews are now become tabernacles with rings and curtains to them. There wants nothing but beds to hear the word of God on; we have casements, locks, and keys, and cushions. I had almost said bolsters and pillows, and for these we love the church. I will not guess what is done within them, who sits, stands, or lies asleep at prayers, communion, etc., but this I dare say they are either to hide some vice, or to proclaim one; to hide disorder or to proclaim pride."

Bishop Earle, in 1628, mentions keys in the character of "*The She Precise Hypocrite*"—

"She doubts of the Virgin Mary's salvation, and dares not Saint her: but knows her own place in Heaven, as perfectly as the pew she has a key to."

In 1631, Bishop Neile, of Winchester, issued a monition to the churchwardens of Elvetham, Hants, requesting them to remove "all the locks upon any of the said pews within the said church before Pentecost next ensueing."

Pepys, in his *Diary*, records that "one day he was fain to stay at his pew door because the sexton had not opened it." About 1642 the fashion of providing pews with locks became common. It was strongly condemned by Laud and his followers.

The post-Reformation pews of the upper classes, particularly of the squires in country parishes, were undoubtedly of a larger and more obtrusive character than anything which had prevailed in the

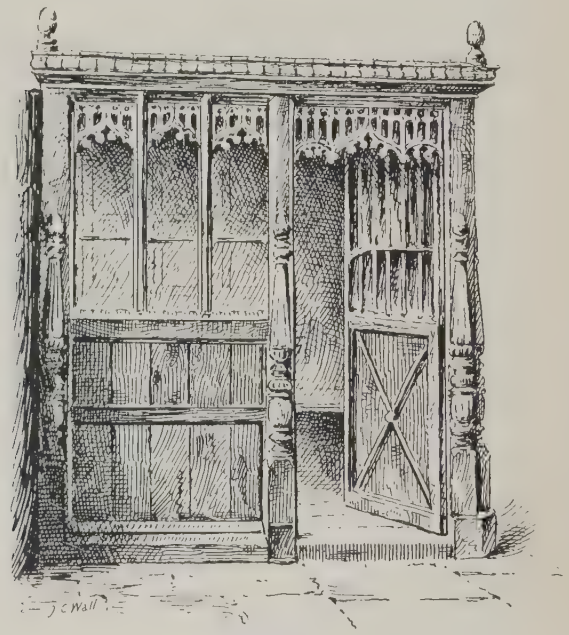
unreformed days. The fact is that these enclosed boxes, seated and cushioned all round, were the successors in very many cases of the old chantry parcloses at the east end of the aisles—of which just a few remain—within which stood an altar with room for the celebrant and his clerk, and with one or two *prie-dieus* behind them used by the founder and his dame, and afterwards by their descendants. When chantries were abolished, the lord of the manor retained the chantry space, and by degrees it assumed the form so vehemently inveighed against by prelates just cited, and still more fiercely by Bishop Cosin after the Restoration. By degrees, too, the smaller squirearchy, the professional man, the successful trader, or the yeoman farmer, desired to imitate the great man of the parish, and hence somewhat smaller boxes or enclosed pews, also squared, grew up in the rear of the big manorial pew.

At the east end of the north aisle of Wensley church, Yorks., is a curious and interesting pew screen round the seats for the Scrope family. It is composed partly of a rich wood screen of 15th-cent. date, which originally enclosed a chantry chapel on this site. In the time of James I., when it was converted into a family pew, a top, or ceiling with pendants, was added to it, and another wood screen of Italian renaissance placed within the older one of Gothic tracery. The whole was then painted white and gilded in parts, and the shields blazoned. It presents a most curious appearance.

Much excellent carving is to be found in various of these state pews which still survive in different parts of the country. A few of the more remarkable may be briefly mentioned. Several of Elizabethan date have been cleared away by "restorers," notably a fine pew of classical design, coeval with the screen, *c.* 1585, at Holdenby church, Northants. A good many fragments of this pew, which used to stand at the east end of the north aisle, remain in the tower belfry. There is some excellent carving round the Corporation pew in the parish church of Bridgewater, Somerset; but the screenwork in this case came from the old rood screen. The screen-enclosed pews, locally known as "cages," in the Lancashire church of Whalley, are undoubtedly survivors of chantry parclose work. In several cases, as at the east end of the south aisle of Ightham, Kent, there are now rows of seats within old parclose screens that still occupy their original position.

At Ashby St. Ledgers, Northants, are two beautifully carved Jacobean (uncanopied) pews close to the screen. At Geddington, in the same county, there is in the vestry a chest made of woodwork of pews that were destroyed at a restoration; the pieces include a panel dated 1602, said to have belonged to the earliest known dated *pew*.

To make the state pew still more cosy, and proudly distinctive



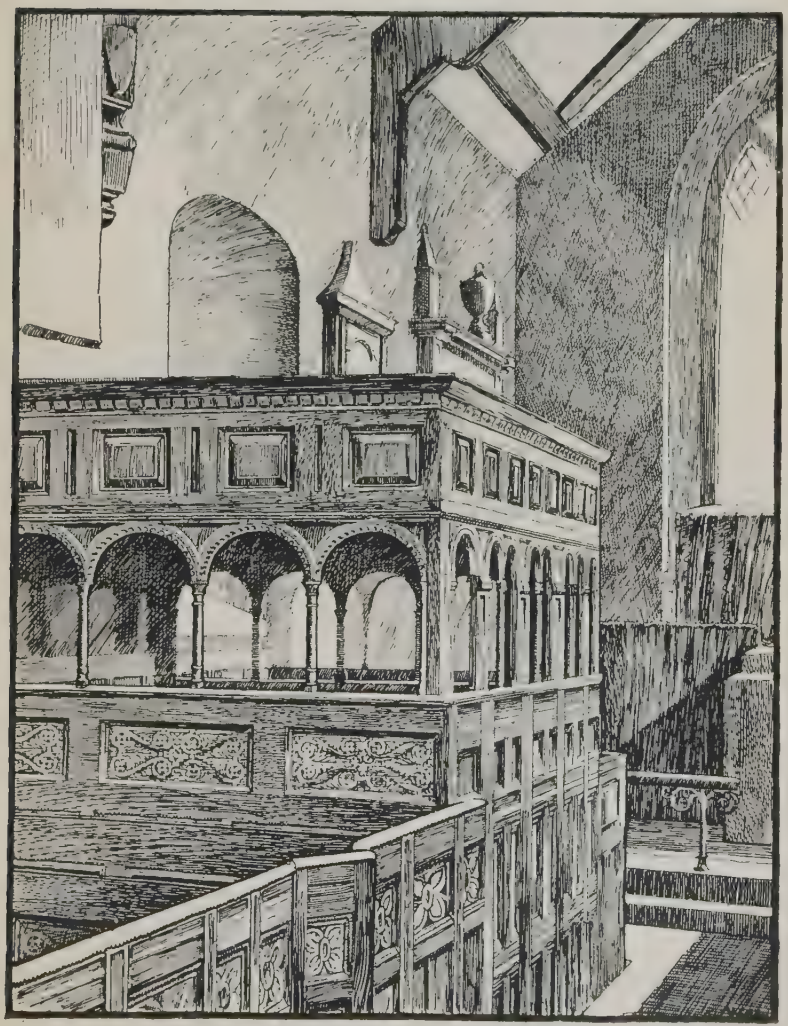
MADELEY, HEREFORDS.

from the rest of the church, the fashion set in, early in the 17th cent., of having them roofed in with canopies or testers. A fine, though rather late example of a canopied pew occurs at Stokesay, Salop. There is a curious and more enriched instance at Madeley, Herefords. Other interesting pews of this character may be noticed at Kedington (1619), Suffolk, at Ellingham, Hants, and at Teversall, Notts. In the last of the instances the tester is supported by twisted shafts, which point to the latter part of the 17th cent.

The fairly close resemblance of some of these pews to the

elaborate tester bedsteads of Elizabethan and Jacobean date led Swift thus to satirize them in *Baucis and Philemon*—

> "A bedstead of the antique mode,
> Compact of timber many a load,
> Such as our ancestors did use,
> Was metamorphosed into pews;
> Which still their ancient nature keep
> By lodging folks disposed to sleep."



STOKESAY, SALOP.

Good work such as balustrading or pierced carving may be noticed occasionally surviving in the tops of high pews. Derbyshire has two excellent examples in the opened railed pews of the chancel of Haddon Hall chapel, *c.* 1625, and in the fine pews of Kedleston chancel, *c.* 1700.

Other instances of early post-Reformation pews or pew screens that are noteworthy occur at Hayes Barton and Holcombe, Devon; Herriard (now in front of organ), Hants; Chorley, Lancs.; Breedon, Leics.; Blickling, Norfolk; Barking, Lavenham, Shelley, and Little Thurlow, Suffolk; Kirkby Malham, W. R. Yorks.; and Stratford-on-Avon, Warwicks. The pew screens in the chancel of Brough church, Westmoreland, should also be noted; they are illustrated in the first volume of the new series of the *Architectural Sketch-book*.

GALLERIES

Church galleries, irrespective of those on rood screens or elsewhere in larger churches for minstrelsy, were not unknown in our parish churches in pre-Reformation days. There are two interesting examples of early 16th-cent. west galleries beneath the towers of the fine Norfolk churches of Worstead and Cawston. In both cases these galleries are of good workmanship, and well carved and painted. Cawston bears an inscription beginning "God spede the plow." The following inscription, which has been so often misread and misquoted, appears in black-letter on the front of the Worstead gallery:—

"This work was made in ye yer of God MCCCCCI at ye propur cost of ye cantell of ye chyrche of Worsted callyd ye batchellers lyte yt God preserve wt all the benefactors of ye same now and ever, Amen, than wer husbondes Christofyer Rant and Jeffery Deyn."

There is another Norfolk example of much the same character and date at the church of Aylsham.

Several other large towers of East Anglia, although they have lost their west galleries, show by their construction that they were devised with that object; for the newel staircase has a doorway, to give access to such a gallery, on a level with the base of the west window. This may be noted, *inter alia*, at Cromer and South Repps. It is generally supposed that these west galleries were for the singers, but this is by no means certain.

In the south porch at Weston-in-Gordano, Somerset, there is a small gallery above the doorway with a staircase giving access to it; there are traces of the same arrangement at the neighbouring churches of Clapton, Portishead, Kingston Seymour, and Wraxhall in the same county, and at Westbury-on-Trym, Glos., and Caldecott, Mons. In the case of Westbury there is a parvise chamber above the gallery. It is believed that these porch galleries were to accommodate the choristers who sang the "Gloria, laus et honor," on Palm Sunday.

CAWSTON, NORFOLK

In the 17th cent. the erection of west galleries, which were frequently reserved for vocal or instrumental music, became fairly general; and in not a few cases they were made sufficiently large to accommodate a considerable portion of the general congregation. Eventually, particularly throughout the 18th cent., they extended themselves on the north and south sides of the naves, obscuring the light, filling up the aisle arcades, and causing grievous disfigurement to the fabric. Such large galleries were a striking evidence of the meanness of the churchmanship of the times of their erection. Where our forefathers would have supplied other churches or chapels-of-ease for increased population, their descendants were content to run up these cheap wooden contrivances for the seating of additional numbers.

Nevertheless, not a few of the earlier post-Reformation galleries of limited dimensions were well built, and of little or no disfigurement to the fabric. In such cases, it is a distinct misfortune that ruthless renovators have swept away so many of these erections,

which bore evidence of the good intentions and fair taste of the donors.

Among the best of the earlier examples of good west galleries of the 17th cent. may be mentioned the handsome one at St. Peter's, Wolverhampton, of the year 1610; another at Lyme Regis, Dorset, with inscription recording its erection by John Hassard in 1611; and a third at Farnborough, Hants, with Jacobean balustrade work in the front.

The church of Odiham, Hants, has two noteworthy oak galleries. In the western recessed bays of the nave, on each side of the tower, are remarkably good balustraded gallery fronts, and the work on the stair rail of each of the staircases against the west wall whereby they are gained is exceptionally effective. Both from their workmanship and the nature of the inscription they bear, these galleries are to be reckoned among the later treasures of this church. In the first instance, these now separated galleries seem to have formed part of one continuous west gallery which was set back, and a portion removed to give way to a new centre west gallery in 1836. Below the rearranged fronts of the now two west galleries is the following inscription in raised capital letters, the break of the tower occurring (quaintly enough) actually in the middle of the date 16—32:—

"Rivers Smith gave forty shillings. John Kerye and Richard Flory, Churchwardens, 1632. Alex. Sandon Serle gave al the balusters not of wealth but of good will that others. . . ."

The sudden break in the inscription is the result of the 1836 destruction of part of the gallery.

The best gallery left in Shropshire is that at the west end of the church of Moreton Say; it is gained by a fine oak staircase. The front is ornamented with small column and scroll and leaf work. The floral designs painted on some of the panels appear to be of later date. The inscription, in capitals, on the face runs—

"This gallery was built ano domi 1634. 10 pownde towards the coste of it was given by the Right Worll Mrs. Jane Grosivenor of Morton Say and all ye timber was given by the Rt Worll Arthur Sandford of Sandford Esquer."

Another handsome example of a west gallery occurs at the

Dorsetshire church of Puddletown, which is dated 1635. There is another handsome one of the same year at East Brent, Somerset. At the west end of Newdegate church, Surrey, is a gallery, inscribed on the front, "this Gallerie was builded by Henry Nicholson, Gent, anno dom. 1627." Other surviving 17th-cent. galleries may be seen in the Surrey churches of Send, Walton-on-Thames, and Woking.

Among exceptionally good galleries, whose comparative recent loss we have to deplore, may be mentioned the one at Ightham, Kent, erected by Sir William Selby in 1619, and the much later but elaborate one at Upton Magna, Salop., dated 1666.

The usual 17th-cent. name for these extra church fittings was "scaffold" rather than gallery. Bishop Montagu's Articles of Enquiry for Norwich diocese, 1638, includes the following :—

"Is your church scaffolded everywhere or in part? Do those scaffolds so made annoy any man's seat, or hinder the lights of any windows in the church?"

Now and again restoring architects have been kind enough to leave an instance or two of handsome 18th-cent. galleries, as at Shere, Surrey, and Selworthy, Somerset.

CHURCH CHESTS *

Large chests or coffers, of great strength, having the front formed of a single panel, were in common and frequent domestic and civil use throughout the middle ages ; and naturally they found their way into churches, for the safe-keeping of vestments, ornaments, documents, and other valuables.

But the oldest and simplest form of chest had no panels, for it was formed out of the solid timber. It is usual to give to such chests the name of Dug-out ; the like term, after the same fashion, is used for early canoes. If a scientific-sounding term be preferred the name Monoxylon, as suggested by Colonel Hart, can be used. These dug-out chests are still to be found in a few churches in

* In the following account of church chests, we are indebted to (1) *Ancient Coffers and Cupboards*, a fine and beautifully illustrated volume published in 1902 ; and to (2) *Old Chests*, an excellent paper contributed in 1894, to the Archæological section of the Birmingham Midland Institute by Colonel Charles J. Hart.

almost every English county, such as those of Eckington, Worcs.; Orleton, Herefords.; Tettenhall, Staffs.; Wimborne, Dorset; Little Waldingfield, Suffolk; Dunster, Somerset; and St. Martin's and St. Margaret's, Leicester. They are more numerous in Warwickshire than in any other county; the best and largest examples are at Bickenhill and Curdworth. The question of the date of these dug-out chests usually presents much difficulty; the shape is of no help, nor, as a rule, is either the cutting or the plain rude ironwork any guide. Occasionally the ironwork points to a 14th-cent. or even 15th-cent. date; but, generally speaking, it is safe to assume earlier periods than these for dug-outs. Competent authorities are convinced that in many instances dug-outs are of Norman workmanship and 12th-cent. date, as in the case of Marston Trussell, Northants. Further, it is possible that in a few cases these dug-outs may be of pre-Norman date, as in the case of West Grinstead, Surrey.

So soon as the primitive form hewed from the solid is passed by, a considerable variety of chests of varying construction, design, or ornament are found in the churches. The commoner form is that in which heavy slabs of oak are strongly clamped and bound with iron. This style of chest is of two divisions: first, where the iron is applied solely with the idea of strength; and secondly, where the iron, or parts of it, assumes an ornamental shape, such as a simple *fleur-de-lis* termination (as at Rowington, Warwicks.), or occasionally a far more elaborate scroll treatment. The greater portion of these heavy iron-clamped chests are of the 14th cent., though there is occasional evidence of their belonging to the next century.

In some instances, as in the remarkable example at Cheshunt, Herts, these iron-bound chests have coved tops; these may be 14th or 15th cent.

One of the best-known and earliest examples of ornamental iron scrollwork is at Church Brampton, Northants; it has been illustrated in Parker's *Glossary* and elsewhere. Violet le Duc considered that its date was late 12th cent., but it is much safer to say early 13th cent. Another example of most beautiful iron scroll-work of somewhat later date occurs at Icklington, Suffolk.

In the vestry of Rugby church is a chest of the middle of the 13th cent., of unusual interest. The centre panel is handsomely ornamented with scroll ironwork, but the wide stiles are left plain.

ICKLINGTON, SUFFOLK

It is raised a little from the floor by four wheels or discs of wood, and there are also carrying chains at the ends, with rings for the passing through of a pole.

Another Warwickshire chest, with handsome ironwork, to be seen in Wooton Wawen church, is also of 13th-cent. date; it stands on feet formed by the prolongation of the stiles; and there are others at Tanworth and Rowington of the same century, with iron adornments, in the same county.

At the east end of the south aisle of Long Sutton church, Hants, built *c.* 1250, is a large chest 6 feet 5 inches by 2 feet 6 inches wide, and standing on its feet 2 feet 10 inches high. The lid and hinges are modern; but the moulding of the feet, which are formed from the prolonging of the side pieces that flank the great central panel, make it certain that this is a 13th-cent. chest, originally constructed for the vestments, books, and other valuables of the side chapel.

RUGBY, WARWICKS

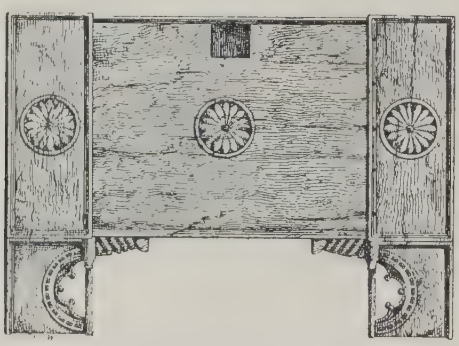
The third kind of chest, of which so many examples are to be found in our churches, are those that are panelled and carved, without any special ironwork features, save occasionally in elaborate locks or key-plates. These, for the most part, are of 14th and 15th-cent. dates; but a few remain of the 13th cent., and there are many instances of Elizabethan, Jacobean, and later dates.

With regard to those of the 13th cent., they are characterized by having the front formed of a great solid slab of wood, or, in a few instances, of two pieces placed longitudinally. This slab was flanked by the two front uprights or stiles, often of considerable width.

There are several chests at Westminster Abbey of early 13th-cent. date, of a plain character and lacking any ornamental ironwork; two of them are of great size, being 14 feet in length.

Roundels, variously carved with geometrical designs, after the fashion of modern chip-carving, were a favourite ornament. Good instances of this occur at Stoke D'Abernon, Surrey; Climping and Arundel, Sussex; St. John's, Glastonbury; and Chichester cathedral. In the last case, the front only of the chest remains. When drawn in 1903 for this work, this most interesting piece of woodwork, with unique and delicate treatment of the feet, was amongst rubbish in the triforium over the south aisle of the nave.

There is a good example of plain arcading work on the front of the 13th-cent. chest of Graveney, Kent, both on the central panel and the stiles. The four stiles or uprights of chests of this

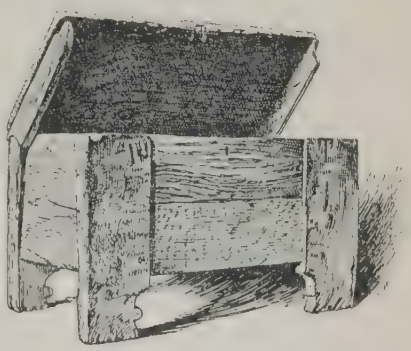


CHICHESTER CATHEDRAL

date, whether plain or carved, are usually prolonged below the chest itself, to raise it from the damp, by forming feet. Generally these feet have a characteristic roll moulding on the inner side.

Hampshire possesses a remarkable small example of this kind of chest. Under the tower of Heckfield church is a diminutive chest of most exceptional interest. It is just 3 feet long by 17½ inches wide, and standing 20 inches in height. The stiles or side pieces of the front terminate in feet to keep it clear of the ground, and are slightly moulded. Within the chest at one end is a very small inner shelf or tray-box, with lid turning on wooden pivots, and in every way it corresponds to the few known examples of early 13th-cent. larger church chests. The arrangement for the fitting of the lid and for its hinges is most

ingenious. About the centre of the lid is a small money slot. There is no doubt that this chest is of early 13th-cent. date, and that the slot is original.* In the opinion of several experts, it is quite possible that it is sufficiently early to belong to the period in the reign of King John when Innocent III., confirming a similar mandate given by Henry II. in 1166, ordered boxes or chests to be placed in the parish churches of England, wherein the faithful were expected to deposit money for the prosecution of the fifth Crusade.



HECKFIELD, HANTS

It is continually asserted that the slots in early church chests were for Peter's Pence. But no one who had studied the question of this ecclesiastical due would ever make so palpable a mistake. The collectors of this Roman due were specially appointed officials, who gathered the money from the different deaneries after a regular fashion and on a certain fixed date ; the impost would never have been committed to the comparative insecurity of a parish chest, or at all events dropped into it coin by coin. These pre-Reformation money slots were either for contributions to some general parochial fund or particular stock ; or, in cases where the chest belonged to a gild, for the monthly, quarterly, or occasional payment from each member of the fraternity.

Moreover, it must be remembered that several of these slots have been pierced in old chests long after the date of their construction. Possibly in such cases it was a cheap way of complying with the general orders of the 16th cent. for the providing of a Poor Man's Box.

One of the special features of the construction of many of the 13th-cent. chests is the absence of lid hinges. Their place was taken by pivots inserted horizontally through the back uprights or stiles. These uprights were rounded at the top to

* Dr. Cox was the first to note the early date of this chest, and to discover the choked-up money slot, when visiting the church in June, 1903.

give play to the lid, and the semicircular tops were fitted into hollows of like shape formed from wooden clamps, which were securely fastened on the under side of the lid at each end. The absence of true hinges rendered the back part of the chest, however firmly locked in front, peculiarly vulnerable to leverage instruments. To guard against this, these 13th-cent. chests were not infrequently strengthened by small chains fastened to staples driven through the back, and attached to iron bands that crossed the lids. Such chains may be noticed, *inter alia*, on chests at Shere, Climping, and Westminster.

Essex possesses a particularly fine example of a church chest, enriched by painting. This grand 13th-cent. chest, in the church of Newport, is of oak strengthened with narrow iron bands. The front is carved above with a row of small (now uncharged) shields, and below with a row of plain circles; whilst between them is a band of open tracery cast in lead, and fitted into lozenge-shaped compartments sunk to receive it. The inside of the lid is decorated with oil paintings within trefoil-headed niches, wherein are figures of the Crucifixion, the Blessed Virgin, St. John, St. Peter, and St. Paul. The predominating colours are red and green. Mr. Roe says—

"The painting on the Newport coffer proves conclusively that oil was used as a vehicle in England at this early period. It may be regarded as the earliest national specimen of that art remaining."

In Wilne church, Derbs., there is a fine chest, with a row of chip-carved roundels at the top of the central panel, and with narrow pointed arcading below. Mr. Roe considers it to be early 14th cent.; but after repeated examination, we are convinced that it is quite early in the reign of Edward I. This chest has been badly treated; the uprights and lid are of later date.

When we come to the 14th cent., elaborately carved fronts frequently occur. Most of the finest examples are of Flemish work. In wills of this and the next century, a "Flaunder's Kiste" is frequently bequeathed. It is quite possible, however, that a good deal of such work was done in England by English artificers after Flemish designs, and hence retained the name. With regard to Flemish chests, we cannot do better than cite the words of Colonel Hart—

"The general design of this group of chests is the same, the two end pieces of the front divided into horizontal panels filled with carvings,

dragons, and grotesque figures, and the central portion treated in quite a distinct manner. In the Alnwick example there are three rows of carvings, the top one having two hunting scenes, and the other two winged dragons and foliage. The Flemish chests of St. Peter's church, Derby, at Brancepeth church, and at Wath near Ripon are almost identical. They are about 6 feet 4 inches long and 2 feet 5 inches in height; only the fronts are carved, the tops and ends having plain panels. The end pieces of the fronts are divided into three panels, and at Wath into two only; the panels are filled with beasts, the tails running into foliated branches. The central compartment is filled with arcaded work, having acutely pointed gablets traceried and crocketed. . . . Below the main gablets are two-light window-like openings, having the peculiar lanky mullions and tracery that are so essentially characteristic of the Flemish and German Gothic of the 13th, 14th, and 15th cents."

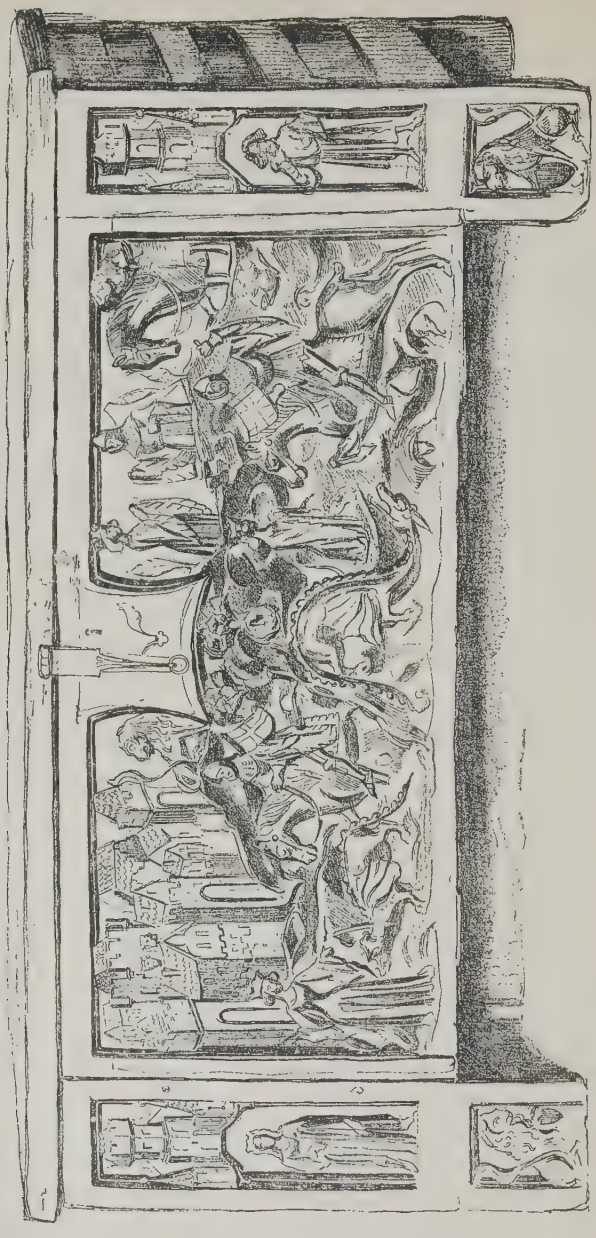
The chests of Chevington, Suffolk, the small one at Hacconby, Lincs., and the good example at Kirk Lentham, Yorks., almost exactly coincide with the description of the three given in the previous paragraph.

The 14th-cent. example at Dersingham, Norfolk, is valuable, and unique of its kind. It is carved on the front with the emblems of the four Evangelists with their names on labels, and there is much tracery and other patterns. Round the border of the lid used to run an inscription in Lombardic capitals—*Jesus Nazarenus Crucifixsus Rex Judeorum;* but half of the lid is now missing.

A singularly good example of a 15th-cent. chest occurs at Brailes, Warwicks. There is a distinct trace about it of the Flemish chests of the previous century, but the elaborate foliated tracery and the Tudor roses leave no doubt that it is "Perpendicular." In the lower line of ornament is a double-headed eagle and a dragon, which were possibly the badges of the donor.

Mr. Roe, in his admirable volume, gives a chapter to "Tilting Coffers"—that is, to those chests on which the incidents of a military tourney are cleverly carved. There are two chests now remaining in English churches, namely, at York Minster, and at Harty, Kent, which have the central panel vividly carved with incidents of knightly prowess.

They are very similar in general style, though the former is larger and more elaborate. They both appear to be of early 15th-cent. date. On the York central panel there are traces of the original vermilion and gilding. The figures give vivid representations of St. George and the dragon and the Princess



EARLY 15TH-CENT. CHEST, YORK MINSTER

Cleodolinda. Mr. Roe considers them both to be of English workmanship, and the date of the latter "between 1400 and Agincourt."

The fine chest of Southwold church has a long carved front with beautiful flamboyant tracery, whilst under the lock-plate is a small compartment on which is represented St. George slaying the dragon. It is of later 15th-cent. date than those just named; it is usually termed a "Flander's Chest," but is more likely to be of English workmanship.

It is quite the exception to find any pre-Reformation church chests on which there are dates, initials, or any form of inscription; but there are two old chests in East Anglia which bear particularly interesting inscriptions. They are both of the second half of the 15th cent. In the old vestry on the north side of the chancel of Cratfield church, Suffolk, is a remarkably well-made chest of unusual height, on the front of which is painted the following distich:—

"Ralph Walsche gaf thys cheist
Praye for hys sowle to Jhu Creiste."

In Blickling church, Norfolk, there is an old chest with five locks bearing the following English inscription: "Mastyr Adam Ilee mad ye Chyst and Robert Filipis payed yerfor God havee marcy on yar Soules."

It is not a little remarkable to note that church chests showing 15th-cent. tracery are very rarely met with; some of those with the linen-fold patterns are probably of that period. Several, however, have found their way into private collections.

Chest cupboards, opening in front instead of by a lid, came in during the 15th cent.; they will be separately considered.

When our English churches were being stripped wholesale of their valuable ornaments and vestments, in the time of Edward VI, many of the church chests lost their use, and there are instances of their sale being recorded. In the majority of cases it would only be the least attractive and cheapest kind of chest that would be retained for parish registers and documents. The evidence from inventories and other records as to the ordinary parish church of old days possessing two or three chests or coffers (under a variety of names, such as "ark," "counter," or "hutch") is overwhelming. As a rule there was a chest for every chantry. They were particularly numerous in the larger churches. An inventory of the collegiate church of St. Mary, Warwick, of the year 1464, mentions—

"It. in the lowe house under the vestry ij old irebound coofres.

"It. in the vestrye j gret olde arke to put in vestyments.

"It. in the Sextry above the Vestrye 1 olde arke at the auters ende, j old coofre irebonde having a long lok of the olde facion, and 1 lasse new coofre having iij loks called the tresory cofre, and certeyn almaries.

"It. in the inner hous there j nyewe hie almarie with ij dores to kepe in the evidence of the Chirche, and j gret olde arke and certeyn olde Almaries.

"It. in the house afore the Chapter hous j old irebounde cofre having hie feet and rings of iron in the endes thereof to heve it bye. And therein liuth certein bokes belonging to the Chapter."

The synod of Exeter, 1287, insisted that every parish should provide *cistam ad libros et vestimenta.* In the 1297 visitation of churches in the peculiar of St. Paul's, chests are frequently mentioned in the inventories of church goods. At Barking there was a *cista repositoria cum serura,* as well as *j cofru sine serura.*

Occasionally chests are found of a large size so thickly covered with iron plates or bands that hardly any of the oak foundation is apparent. Such examples, as, for instance, those of Stonham Aspall, Suffolk, and Ravensthorpe, Northants, are probably of late 15th or early 16th-cent. date.

Into the question of Elizabethan, Jacobean, Carolean, Commonwealth, or later church chests we do not propose to enter. They are usually plainly panelled, and are fairly numerous. Such chests are often dated. As examples may be mentioned, Combs, Suffolk, 1599; Chelmorton, Derbs., 1630; Flintham, Notts., 1633; Burlingham St. Andrew, Norfolk, 1664; Wem, Salop., 1686; and Fillongley, Warwicks., 1729.

The vast majority of English church chests were made of oak. The chests at Eckington, Worcs., at Minster, Kent, and at Cleeve Prior, Surrey, are of elm. Of cypress there is certainly one example, namely, at Cheveley, Cambs. Cypress was often used for domestic chests, because the scent of the wood kept away moths; they were costly, as the wood came from abroad. Parker, in his *Glossary,* supposes that cypress was equivalent to cedar, but this is an error. There are various cedar chests of 17th-cent. date in England, made after cedars had grown large in our own country. They are usually ornamented with "poker-work;" two or three have found their way into churches in comparatively modern days.

The following is an alphabetical list of old parish chests. It is

the first that has been attempted, and lays no claim whatever to be exhaustive.

Aldenham, Herts. Great chest, 9 feet 8 inches long, clamped all over with iron; twelve massive hinges.

Alnwick, Northumberland. Flemish; 14th cent.; 7 feet long. (Illus. Roe.)

Anstey, Herts. Iron-bound; late 15th or early 16th cent.

Arundel, Sussex. 13th cent.; roundels.

Ashbocking, Suffolk. Massive, iron-bound, four locks; probably 13th cent.

Ashbury, Berks. Plain, massive; early.

Ashfield Magna, Suffolk. "Fine old chest, strapped with iron."

Attleborough, Norfolk. Plain, iron-bound; 16th cent. (Illus. Roe.)

Barley, Herts. Two plain chests; probably 16th cent.

Barrow-on-Soar, Leics. Traceried panels; 15th cent.

Barton Mills, Suffolk. "Old, iron-bound."

Beeston, Norfolk. Linen-fold panels.

Bentworth, Hants. Good Jacobean.

Bickenhill, Warwicks. Dug-out; 8 feet long; two divisions; heavily banded with iron; hinges of Norman shape; end of 12th cent.

Binsted, Hants. Jacobean; three locks.

Bishop Stortford, Herts. Iron.

Bitterley, Salop. Iron-bound; 14th cent.

Bletchworth, Surrey. Dug-out; iron-bound; 7 feet 3 inches long.

Blewbury, Berks. (*a*) Plain; 13th cent. (*b*) 14th cent.; good iron straps and locks.

Blickling, Norfolk. Inscription. See previous account.

Bradford Abbas, Leics. Dug-out.

Brailes, Warwicks. See previous description and illustration.

Brancepeth, Durham. Flemish; 14th cent.

Broughton-in-Preston, Lancs. "Rough hatchet-hewn chest, with old iron mouldings." (Illus. Roe.)

Broxbourne, Herts. "Two old oak chests" in priests' room over north chapel.

Buckminster, Leics. Early; coved lid; curious ironwork.

Burlingham St. Andrew, Norfolk. Chest, dated 1664.

Buxted, Sussex. Third quarter 13th cent. (Illus. *Journal Brit. Arch. Assoc.*, 1857.)

Castor, Northants. Dug-out.

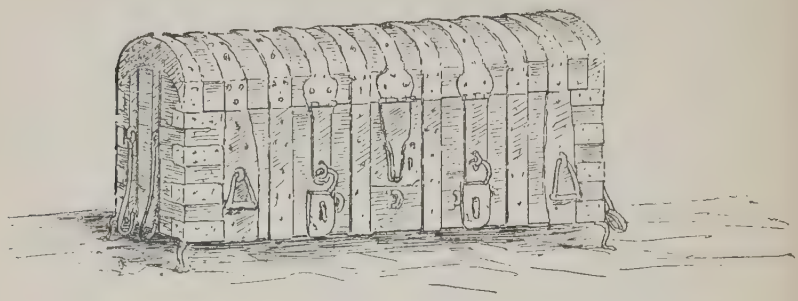
Chelmorton, Derbs. Chest inscribed—*Ralph Buxton of Flagg gave this* 1630.

Cheswardine, Salop. Panelled; *c.* 1600.

Cheveley, Cambs. Cypress chest; 14th cent.

Chevington, Suffolk. Flemish; 14th cent.

Cheshunt, Herts. Strong iron-bound chest, with tastefully wrought-iron feet; triangular iron handles; iron links at ends for carrying by an inserted pole; has been lined with lead; money slot. The triangular handles



CHESHUNT, HERTS

and the links at the end exactly resemble the chest in Chapel of the Pyx, *temp.* Edward III.

Chichester cathedral. (*a*) Large chest; 8 feet 6 inches long; banded with iron; Norman; locks later. (*b*) Beautiful front of 13th-cent. chest. See previous description and illustration.

Chobham, Surrey. Good plain 13th cent.; two iron bands, ending in *fleur-de-lis*. (Illus. Roe.)

Church Brampton, Northants. Beautiful iron scrollwork; 13th cent. (Illus. Parker's *Glossary*.)

Church Broughton, Derbs. Large; 17th cent.

Churchill, Leics. Dug-out.

Cleeve Prior, Worcs. Dug-out; elm.

Clifton, Notts. Coved top; iron bound; *c.* 1500.

Climping, Sussex. Fine 13th-cent. chest; roundels on the stiles; pointed arcade work centre panel; poor condition; money slot. (Illus. Roe.)

Clungunford, Salop. Carved chest; 16th cent.

Colchester, St. Martin's. Two Jacobean chests.

Coleshill, Warwicks. "Fine old chest."

Combs, Suffolk. Panelled; dated 1599. (Illus. *Jour. Brit. Arch. Assoc.*, 1872).

Coton, Cambs. Early, long and narrow; 13th cent.

Cound, Salop. Late 13th-cent.; slightly coped lid; carrying rings and chains at ends. (Fully illustrated *Reliquary*, N. S., ix. No. 2.)

Coventry, St. Michael. A.D. 1500; front covered with carving. (Illus. Hart.)

Little Coxwell, Berks.

Cratfield, Suffolk. See previous description.

Crayke, N. R. Yorks. Two dug-outs.

Crondall, Hants. Iron-bound small chest; probably 14th cent.

Curdworth, Warwicks. Dug-out, 10 feet long; iron banded; two compartments.

Datchworth, Herts. "Fine oak chest of unusual shape and size . . . until lately painted white."

Denton, Norfolk. Made out of old painted panels of rood screen.

Derby, St. Peter's. Fine 14th-cent. Flemish chest. (Illus. Roe.)

East Dereham. Flemish chest of much beauty; 16th cent.; obviously not intended for a church; has only been in the church for about a century.

Dersingham, Norfolk. See previous description. (Illus. Cotman's *Archit. Remains*.)

Didcot, Berks. "An old wooden chest."

Dunmow, Essex. End of 16th cent.; beautiful inlaid panels. (*Sketch-book*.)

Eckington, Worcs. A small dug-out of elm; in bad condition; probably 13th cent.

Evesham St. Laurence. Early 16th-cent. chest; good example of dovetailing.

Faversham, Kent. Beautiful front of architectural work; second half 14th cent.

Felton, Norfolk. Carved and partly inlaid; initials I. T. F.; late 16th cent.

Fillongley, Warwicks. A heavy iron-bound chest. On the front a coat of arms painted, and inscription—*The gift of Will^m Avery Gent. of Blackall, Fillongley*, 1729.

Fincham, Norfolk. Three locks, heavy lid, iron bound.

Fishlake, W. R. Yorks. Chest of 14th cent.

Flintham, Notts. Dated 1633.

Fownhope, Herefords. Large dug-out, 8 feet long.

Frettenham, Norfolk. Front and ends arcaded.

Furneaux Pelham, Herts. Iron-bound chest; staples at sides for inserting lifting poles.

Gilling, N. R. Yorks. Early 16th cent.; well carved.

Gimingham, Norfolk. An old iron-bound chest.

Glastonbury, St. John's, Somerset. Fine 13th cent., but lacking lid; stiles and centre panel carved with roundels and squares, with stars and dog-tooth in relief, and with vesica-shaped quatrefoils; three lock-plates.

Grappenhall, Lancs. Dug-out; 5 feet 8 inches long; now in Warrington Museum

Graveney, Kent. 13th cent.; arcading on central panel and stiles (Illus. Roe.)

Greens Norton, Northants. Massive, heavily plated with iron, three locks.

West Grinstead, Surrey. Interesting dug-out; hollowed in the centre, leaving a solid mass at each end; very early.

Guestling, Sussex. Early 14th cent.; front and ends richly panelled. (Illus. Parker's *Glossary*.) It has now, alas! "disappeared."

Hacconby, Lincs. 14th cent.; small; 3 feet 8 inches long. (Illus. Roe.)
West Haddon, Northants. Dug-out; 8 feet long; moved to Northampton Museum in 1888.
Haddon Hall chapel, Derbs. Large 15th cent.; heraldic, two shields, (*a*) Vernon, (*b*) Pembrugge, Vernon, and Pype quartered. (Illus. Le Blanc Smith's *Haddon Hall.*)
Halesowen, Salop. Dug-out.
Hardwick, Bucks. Two old chests, one 14th and one 16th cent.
West Harling, Norfolk. "Very old, graceful in shape and well finished."
Harty, Kent. Early 15th cent. (Illus. Roe.)
Hatfield, Herts. Dug-out; money slit; nail-studded and banded with iron; early 13th cent.
Heckfield, Hants. 13th cent. See previous description and illustration.
Hempstead, Norfolk. Linen-fold panels.
West Hendred, Berks. Plain, but probably 14th cent.
Hereford, All Saints. Early 14th cent.; good tracery.
Hoo, Kent. Dug-out.
Horning, Norfolk. Dug-out; ironwork; first half 13th cent.
Huddington, Worcs. Ends late 14th; carved with large sexfoils and smaller quatrefoils; front, linen-fold pattern, remarkably early for this design: query, is front later?
Huttoft, Lincs. Middle of 14th cent.; richly panelled on all four sides. (Illus. Parker's *Glossary.*)
Icklingham, Suffolk. Beautiful 13th-cent. chest; 5 feet 10 inches long by 2 feet broad and 2 feet high; seven hinges, two handles back and front and one each end, and three strap-locks; it is covered with beautiful scroll-work of hammered iron.
Kingston, Somerset. Good Jacobean chest.
Kirk Leatham, Yorks. Fine Flemish chest; like the one at Wath.
Knowle, Warwicks. Two dug-outs.
Landbeach, Cambs. Large, iron clamped.
Lapworth, Warwicks. Dug-out.
Layer Marney, Essex. Iron-bound coffer. John Lord Marney, by will, 1524, left to the church then rebuilding, much plate, and for its custody a strong coffer with two locks.
Lichfield, St. Mary. Two Elizabethan chests, one of them beautifully carved and inlaid.
Litcham, Norfolk. Carved; 14th cent.
Littleport, Cambs. Massive, very heavily clamped; dated 1672.
Locking, Somerset. 13th-cent. chest, with some original ironwork.
South Lopham, Norfolk. A large dug-out; 8 feet long.
Louth, Lincs. See previous description.
Lubenham, Leics. A fine example of a Flemish chest.
Ludham, Norfolk. Old chest, with coved half-trunk lid; 14th cent.

Marston Trussell, Northants. Dug-out.

Martham, Norfolk. Coved lid, iron clamps; probably 14th cent.

Mathon, Herefords. Massive iron hinges and straps, each ending in *fleur-de-lis*.

Maxtoke. Dug-out.

Minster, Kent. A rough chest of elm, with coved lid of solid oak (half a tree); probably Norman, possibly earlier.

Monyash, Derbs. Beneath the tower is an old chest of exceptionally large dimensions; it is 7 feet 2 inches long, 21 inches high, and 19 inches wide. It is continuously encircled with iron bands throughout, which are about 7½ inches apart. The chest is divided into two unequal parts, each with its own lid. The age of this massive receptacle points to it having been probably constructed to hold the vestments and altar plate for the 14th-cent. chantry.

Morley, Derbs. Fine old chest; 6 feet 6 inches long.

Mountnessing, Essex. Dug-out.

Mugginton, Derbs. Three hasps; probably early.

Munsley, Herefords. Dug-out.

Newchurch, Kent. Fine 14th cent.

Newdigate, Surrey. Dug-out.

Newport, Essex. Very fine 13th-cent. chest; inside of lid painted.

Northallerton, N. R. Yorks. "Old, iron bound."

Northampton, St. Sepulchre's. Dome-topped chest; 16th cent.; three locks and clamps.

Northchurch, Herts. Early 15th cent.; elaborately carved.

Odiham, Hants. Large chest; dated 1662.

Offchurch, Warwicks. Dug-out.

Orleton, Herefords. Two dug-outs; 13th cent.

Orston, Notts. Plain; *c.* 1500.

Oxford, St. Mary Magdalene. Flemish; 14th cent; known as the "Jewel Chest."

Pershore Abbey, Worcs. A fine chest; *c.* 1400; massive panelling in small squares; good tracery on the angle posts.

Peterborough cathedral. Late 13th cent.; tracery.

Polesworth, Warwicks. Elizabethan.

Portslade-on-Sea, Sussex. "Old oak chest."

Rainham, Kent. Second half 14th cent.; good, like Faversham; now mutilated. (Illus. Parker's *Glossary*.)

Ravensthorpe, Northants. *c.* 1500; large, massive, heavily bound with iron.

Redenhall, Norfolk. Richly carved; inlaid panels; late 16th cent.

Rowington, Warwicks. See previous description and illustration.

Rugby. Good examples of middle of 13th cent.; ornamental scroll iron-work on centre panel; stiles unusually wide and plain; mounted on wooden wheels. (Illus. Hart.)

Salle, Norfolk. Iron-bound chest in vestry, with three locks.

Salton-in-Ryedale, Yorks. Large chest of early 13th cent.; six pieces of ornamental ironwork; panelled lid, much later. (Illus. *Assoc. Arch. Soc.*, 1880.)

Saltwood, Kent. *c.* 1300; beautiful traceried centre; stiles figure ornaments.

Sawbridgeworth, Herts. Large, 7 feet long; early, but much altered.

Sawley, Derbs. The old oak chest has an elaborate lock that shoots four bolts at once.

Scarcliffe, Derbs. A big clumsy chest of great size, 10 feet long by 2 feet broad; on the lid F. H., 1671.

Screveton, Notts. Chest, 6 feet 9 inches long; 21 iron clamps; probably 14th cent.

Shanklin, I. of Wight. Given in 1519 by Prior Silksted of Winchester.

Shelford, Notts. 16th cent.

Shere, Surrey. Plain, massive; 13th cent.; 7 feet 3 inches long.

Shustoke, Warwicks. Great dug-out chest, 9 feet long; said to weigh half a ton.

Sibthorpe, Notts. Small, on feet; *c.* 1250.

Great Snoring, Norfolk. Chest; 1632.

Southacre, Norfolk. Fine 14th cent.

Southwark, St. Saviour. Very fine late Elizabethan chest, of great beauty; bears device and initials of Hugh Offley, Sheriff of London, 1588. (Illus. Roe's *Old Oak Furniture.*)

Southwold, Suffolk. Fine 15th-cent. chest. See previous description. (Illus. Roe.)

Spetchley, Worcs. Dug-out.

Staindrop, Durham. Great chest, flat bands of iron.

Stafford, St. Chad. Trefoil-headed panels; 13th cent.; no ironwork.

Standon, Herts. Iron band; six handles.

Long Stanton St. Michael, Cambs. Good 13th cent.; two panels in front.

Stoke D'Abernon, Surrey. Early 13th cent.; rude; three roundels in front. (Illus. Roe.) See previous account.

East Stoke, Notts. 15th-cent. chest, under tower.

Stonham Aspall, Suffolk. *c.* 1500; large, massive, heavily bound with iron.

Studley, Warwicks. Dug-out.

Low Sundon, Beds. 14th-cent. chest; "interesting specimen."

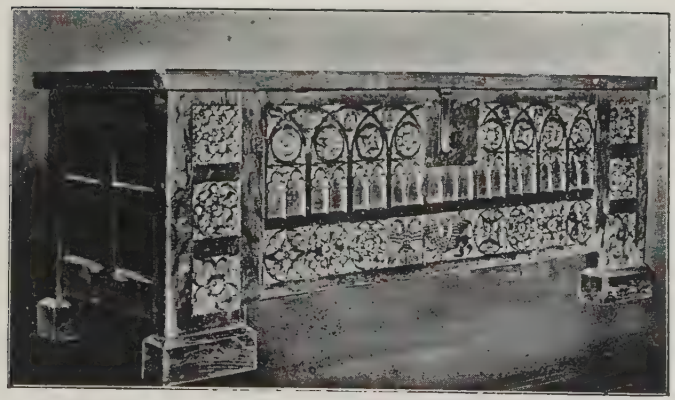
Long Sutton, Hants. 13th cent. See previous description.

Tanworth, Warwicks. Beautiful 13th-cent. example; 8 feet 3 inches long; good scrolled ironwork, three coeval locks. (Illus. Hart.)

Terrington St. Clement, Norfolk. Early 16th-cent. panelled chest, with gabled lid.

Tilstock, Salop. Carved, 1686.

WOOTTEN WAWEN, WARWICKSHIRE



BRAILES, WARWICKSHIRE

Tithby, Notts. Large chest, with very good iron work; probably early 14th cent.

Upton Snodsbury, Worcs. The chest is dated 1681, and bears the names *Aermel Greene Gent, Jno Cole churchwarden.*

Walberswick, Suffolk. Remains of two old chests in the parvise.

Little Waldingfield, Suffolk. (1) Fine late 14th cent.; elaborately carved; tracery and crocketed canopies; one of the stiles and foot missing. (Illus. *Suff. Arch.*, ix.)

(2) Solid; semicircular lid; banded with iron; early 13th cent. (Illus. *Suff. Arch.*, ix.)

North Walsham, Norfolk. Large 15th-cent. chest, entirely covered with iron bands; ten locks.

Wath, Yorks. Flemish; 14th cent.

Watton, Herts. Parish chest, "a specimen of veritable antiquity."

Wem, Salop. Carved; dated 1686.

Willingdon, Sussex. "Old oak chest."

Wilne, Derbs. Interesting late 13th cent. See previous account.

Wimborne, Dorset. Dug-out, 6 feet long, but cavity inside only 22 inches long by 9 inches broad and 6 inches deep; goes by the name of the "Relic Chest."

Wootton Wawen, Warwicks. Fine chest on feet; middle or second half of 13th cent.; handsome scrolled ironwork. (Illus. Bloxam.)

Worth, Sussex. Early 16th-cent. panelled chest, with gabled lid.

York Minster. Early 15th cent. See previous description. (Illus. Roe.)

CHAPTER IX

ALMERIES OR CUPBOARDS—COPE CHESTS—BANNER-STAVE LOCKERS

ALMERIES OR CUPBOARDS

IN addition to the large chests or coffers used for the safe keeping of vestments, ornaments, documents, and other valuables, English churches were not infrequently supplied with more convenient receptacles. The chest-cupboard was a much more handy form. By this expression we mean those flat-topped, chest-like cases that open in the front with a door or doors, instead of at the top with a lid. This is the kind of cupboard usually spoken of in old inventories as a hutch.

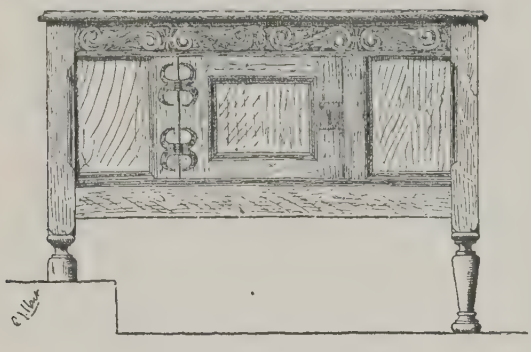
At Minehead, Somerset, there is a singularly good and well-carved example, both sides of which are figured in Mr. Roe's work. It is there termed "Flemish," but the arms and other details are essentially English. It is carved both back and front, and was probably domestic in its origin, and intended to stand in the centre of a room. In the front are three carved panels, the outer ones hinged as doors, one of which has an elaborate traceried rose, and the other the eagle of St. John; underneath are two drawers carved with flamboyant tracery. At the back are four panels, the two centre ones of which bear respectively the arms of England and France quarterly, and a dolphin between three mullets (Fitzjames). Richard Fitzjames was vicar of Minehead in 1484, leaving in 1496 for the bishopric of Rochester, when he probably gave the chest to the church. He was translated to the bishopric of London in 1506.

In the parish church of Louth, Lincs., is another of these chest-cupboards, which is also illustrated by Mr. Roe. The ironwork of the hinges is good and original. It possesses little architectural detail, and shows Renaissance indications. There are three panels in the front; the other sides are plain. The central panel has the

badge of the crowned Tudor rose. The side panels, which serve as the doors, have the crowned busts of a king and queen, evidently intended for Henry VII. and Elizabeth of York. This interesting old piece of church furniture is known to this day as "Sudbury's Hutch." There can be little or no doubt that it was the gift to the church of Thomas Sudbury, vicar of Louth, who died in 1504.

The earliest of these hutches remains to be noted. At Cley-next-the-Sea, Norfolk, is a chest in the parvise, of solid iron-bound oak, 3 inches thick; it has two small doors opening in the front. It is of 14th- or quite early 15th-cent. date.

In Rossington church, Yorks., there is a chest-cupboard of a later date. The central panel opens, and it has plain double hinges.



ROWINGTON, WARWICKS.

The frieze of strap ornament marks it emphatically as early Elizabethan.

In Rowington church, Warwicks., there is another very similar hutch, with the central panel opening, and with a frieze of strap-work. In this case the chest is mounted on turned legs, two of which have been shortened to permit it to stand on a step.

It is said that there are two or three other plain examples of this kind of chest in East Anglian churches, but we have no notes as to their whereabouts.

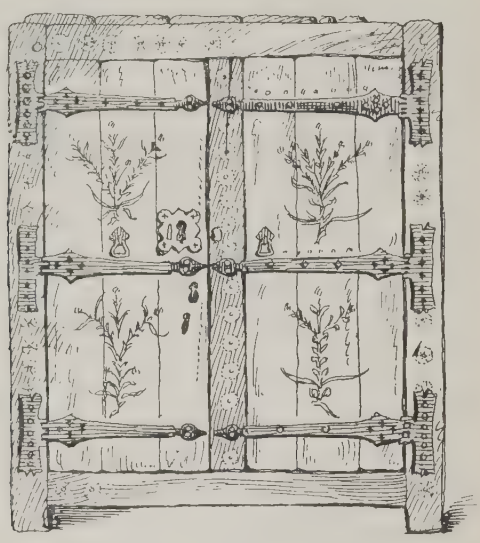
Chests and coffers were undoubtedly commoner than any form of wooden almery or standing cupboard in our churches. But they were not unknown even in village churches at an early date. Thus in a visitation of 1297 to the church of Belchamp, in Essex, mention is made of a lock-up cupboard, *armariolium cum serura.*

There is a hutch of oak with a rounded top in the cathedral

library of Canterbury. It is usually pointed out as Norman, but the ironwork shows that it cannot be older than the 16th cent. It proves, on further examination, to be only a lining provided in post-Reformation days to fit a recess in one of the Norman arcades.

At Chester cathedral, in the canons' vestry, is an old 13th-cent. press renowned for the beautiful ironwork of the hinges.

In the vestry of York minster there is a standing cupboard, armoire, or almery, 5 feet 9 inches high, 4 feet 10 inches wide, and with a depth of 1 foot. It has an embattled cornice, and is certainly of 15th-cent. date. The seven doors work on elaborate



ALMERY, CARLISLE CATHEDRAL

strap-hinges. It has unfortunately been cut down at the base, having apparently rotted through damp. The right-hand narrow cupboard extends the whole height, and was probably intended for the pastoral staff. Mr. Roe illustrates and describes this almery in detail.

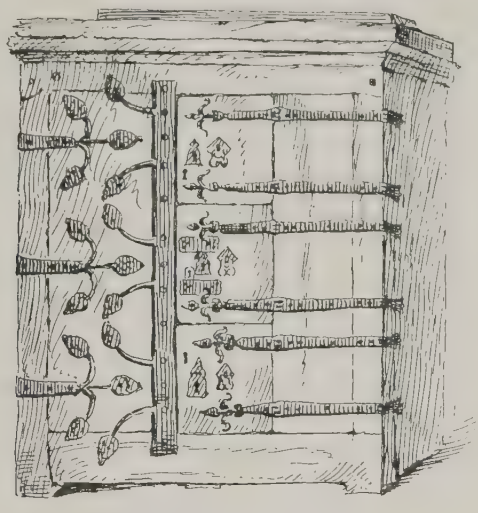
At Carlisle are two painted almeries of the 15th cent., one of which is here illustrated.

"They are painted with conventional representations of the thistle, and have long strap-hinges with pierced ends, under which may be traced remains of crimson velvet. One of these almeries is painted round with a border of rosettes, enclosing the initials T. G., probably those of Thomas Gondibour, who was friar in the latter part of the 15th cent."

There used to be another highly interesting 15th-cent. almery, with strap-hinges and other ornamental ironwork at the church of Wetheral, Cumberland; but it disappeared several years ago, it is supposed during a "restoration."

There is also a handsome detached 16th-cent. almery, with a coped top, in Coity church, Glams.; it is described and illustrated by Mr. Roe.

At Hambledon church, Bucks., is a much enriched and interesting piece of furniture, which has been termed a "double chest," but clearly comes under the generic name of almery or armoire. There is an old and firmly rooted local tradition that the carving once



WETHERAL, CUMBERLAND

formed part of a bedstead belonging to Cardinal Wolsey. The arms of the cardinal appear on one of the panels. At Fingest, three miles from Hambledon, was a manor house of the bishops of Lincoln, which see was held by Wolsey in 1514; but he was not then a cardinal, and the cardinal's hat appears over the arms. The carving of the front of the armoire, which is 5 feet 6 inches square, is divided into eight panels. The first of the upper tier, to the left, has the cardinal's arms, with the royal arms above; the second the arms of Bishop Foxe of Winchester; and the third and fourth two small unidentified medallion heads. The first of the lower tier has an unrecognized coat-of-arms, and the three others intricate

designs. There seems no doubt that this fine piece of woodwork was not originally designed for church use. Mr. J. C. Fox, who has recently described it (*Bucks Records*, viii., 1903), gives good reasons for supposing that it was made for Lord Sandys, of the Vyne, Basingstoke, in 1515. He was on intimate terms with both Wolsey and Foxe.

There is the remnant of an almery or armoire of 15th-cent. date, now used for choristers' surplices, in the parish church of Aylesbury, Bucks. It is formed of heavy baulks of oak pegged together, and has a moulded cornice of bold proportions. The front originally possessed doors, as hinge marks are visible on the uprights. It is described by Mr. Roe, and a drawing of a section of the cornice moulding given in *Old Oak Furniture* (1905).

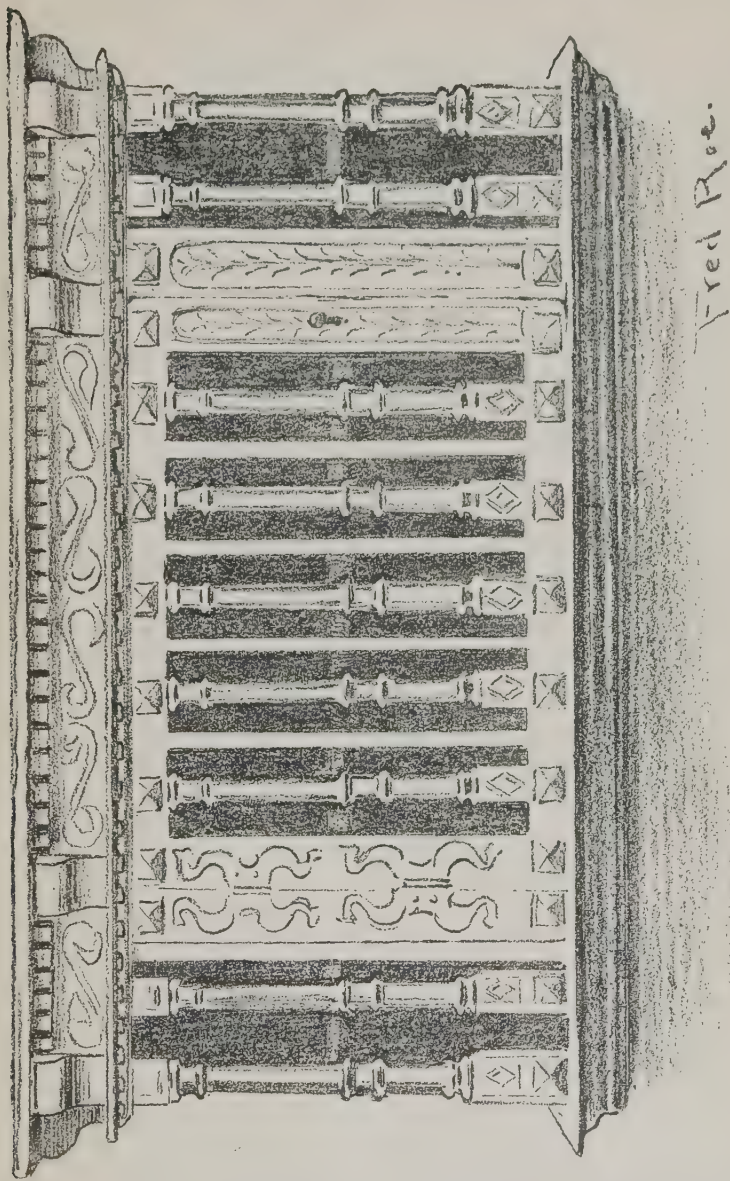
A later form of almery, known as a "dole cupboard," was a receptacle for bread for distribution among the poor. It always had a railed or pierced front, so that there might be a good current of air. In a recess of the south transept of the great abbey church of St. Albans are three of these food almeries or dole cupboards. They are shallow receptacles, and their fronts are fitted with slender ornamental rails; each one is capable of containing about a dozen small loaves. Mr. Roe considers that the most elaborate, which is carved with strap ornaments, is of the time of Charles I.; the two plainer almeries are of Charles II.'s date. At Christ's Hospital, Abingdon, Berks., is a late Elizabethan almery, which combines the functions of a dole cupboard and a table. There is a 17th-cent. dole cupboard at Kingsthorpe, Northants.

At Ruislip, Middlesex, there is a beautifully carved dole-cupboard of four shelves, whereupon is still placed every Sunday two shillings' worth of bread in accordance with a bequest of 1692.

Several well-carved shelves or cupboards for the reception of dole bread, of 17th-cent. date, have disappeared from our churches during the pitiless "restorations" of the last half century. A most ornamental one with double shelves disappeared from the church of Ightham, Kent. The dole itself, however, continues to be given every Sunday after morning service; the baker on Saturdays now deposits twelve penny loaves, in accordance with a benefaction of 1627, and six fourpenny loaves of a later bequest, in a covered basket which stands in the porch.

It may be as well here to follow up the subject by a few words

on the small squared recesses or hutches so often found in chancel and other walls, for the reception of altar vessels, altar books, linen,

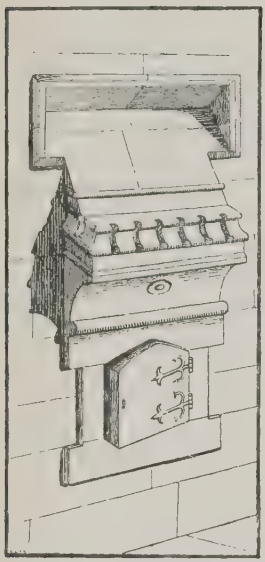


DOLE CUPBOARD, ST. ALBANS ABBEY

the chrysmatory, etc., and which are usually described as almeries, or aumbries. The word "almery" admits of a great variety of

spelling. In almost every case it is plain to see that these almery recesses were originally fitted with doors, and the doors doubtless locked.

In not a few cases where old churches are well ordered, the almeries, usually found in the north wall of the chancel near the altar, have been refitted with doors and locks, and put again, after centuries of neglect, to their original sacred purposes. There are, however—and this is more interesting from the antiquarian standpoint—a fair number of instances where the old mediæval doors, or parts of them, yet remain. There are several old doors remaining to the wall almeries of Northamptonshire, as at Floore, Kingsthorpe, and Rotherthorpe.



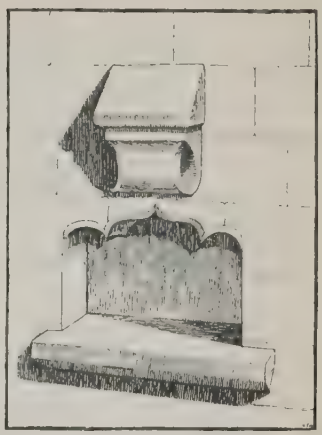
GOSPEL LECTERN AND ALMERY, CHADDESDEN, DERBS.

At Ringstead, Northants, there is, in the vestry, an old almery recess with original oak door, and the whole recess is cased with a double lining of wood. In the south chancel wall of the same church are two trefoil-headed almeries, one over the other, to the east of the piscina niche.

At Drayton, Berks., there is an almery recess with wooden doors and early ironwork. One at Salisbury cathedral retains the original doors. Below the stone gospel-desk, against the north wall of the chancel of Chaddesden, Derbs., is a small wall almery with door remaining. The almery recess of Barrington, Cambs., also preserves its wooden doors. At Northleach, Glos., the almery has a stone shelf, and still retains half the door and the hinges. In the north chancel wall of Rattlesden, Suffolk, there is a fine almery recess beneath a mutilated canopy ; the original iron hinge-pins remain, as well as the grooves in the sides for a shelf.

As a rule these wall almeries are plainly squared, and lack any mouldings ; but there are some exceptions. At Freeby, Leics., there is an almery with moulded jambs. The almery below the gospel lectern at Spondon, Derbs., has a late trefoiled head. In Seaton church there is a lancet-headed almery in the north wall of

the chancel, with the iron hinge-hooks; in the east wall are two other almeries of different size, but each has a trefoil head; the one north of the altar retains an original wooden shelf. At the churches of Furneaux Pelham, Herts, and Eglingham, Northumberland, there are also lancet-headed wall almeries. In the north aisle of Salisbury cathedral there are two large triangular-headed almeries. Occasionally these almeries in chancel walls are of an oblong shape, and in such cases there is good reason for believing that they were intended for the storage of altar or other candles. In a few instances wall almeries are found at the west end of the church, and it is quite possible that their primary use was for the reception of the salt, tapers, etc., that were required at baptism.



GOSPEL LECTERN AND ALMERY, SPONDON, DERBS.

Now and again almeries are found in the east wall of the chancel, as at Upton, Northants, or Sompting, Sussex; in such cases it has been stated, but without any warrant, that they were intended as a receptacle for the pyx. It is, however, much more likely that such an almery (vestries being very rare in the ordinary parish church) would be utilized for the safeguarding under lock and key of relics. At Martock, Somerset, there is an almery in the east wall behind the altar, level with the floor; this arrangement is said to be unique, and seems almost certainly to point to the careful guarding of some important relic.

Recesses that appear to have been undoubtedly intended for relics occur at Grantham and Westborough, Lincs. The celebrated great almery for relics at Selby abbey unfortunately perished in the fire of 1906.

There is no doubt that in some cases a more or less ornamental wooden casing was affixed to the wall covering the recess, and forming a frame for the door. We have noticed traces of this in about a score of churches, and on examination it is probable that many more indications of this custom will be brought to light. There is a striking instance in a small Hampshire church of the

former existence of a wooden framework; in the south wall of the chancel of Upton Grey is a plain, unmoulded, pointed niche over a piscina drain, and another rather lower-pointed niche immediately beyond it. The walling each side of this is drilled with several small circular holes for plugs, and it is obvious that they held a wooden casing or front to these two niches, both of which would be closed with doors. Probably this work would be of an ornamental character in carved wood and ironwork, such as are still to be found closing the opening of almeries in the churches of Gotland, one or two of which are as early as the 13th cent. Almeries on the north side of the altar are fairly common in Sweden; but it is only in Gotland that the doors and frames have been preserved.*

Now and again wall almeries or lockers are found of considerable size. One of the most remarkable of these large almeries is the one on the north side of the chancel of Pattishall, Northants. It is 5 feet 2 inches high, 2 feet 1 inch in width, and 15 inches deep; it has a trefoiled head, and all round is the groove, $\frac{3}{4}$ inch deep, into which the door fitted. The approximate date and the name of the constructor of this unusually large receptacle are known, for over the apex of the opening is a stone thus lettered in relief—*P' Johem Gyllyng.* John Gilling was vicar of Pattishall from 1317 to 1349.

COPE CHESTS

There can be no doubt that many a parish church of mediæval England would possess a cope chest of special shape, in order to prevent the undue creasing of the processional vestment, which was often of such costly material, and so lavishly embroidered on the hood and orphreys.

Now, however, it is in vain to look for these interesting but cumbersome chests, save in the cathedral churches, where the use of the cope so long lingered. The shape of the true cope, when laid out flat, is semicircular, and if folded once is quadrant, or the fourth segment of a circle.

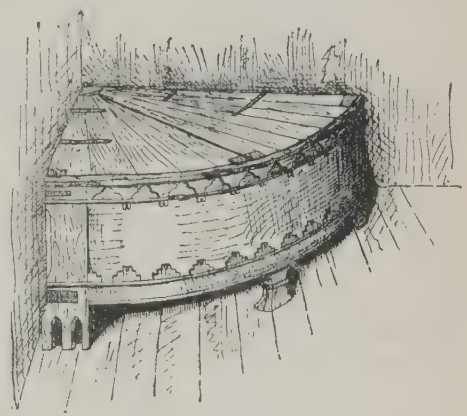
At York minster there are two good examples of cope chests,

* On this subject, Dr. Hans Hildebrand wrote an interesting and well-illustrated paper in the *Kongl. Vitierhet. Historie och Antiquitets Akadamieas Manadsblad*, for the third quarter of 1889.

each of which is a quadrant of 6 feet 6 inches in diameter. The lids are in two halves, and have hinges and iron scrollwork of much beauty. They are of oak, covered with leather at the top and sides. Colonel Hart, who is an expert in ironwork, considers that these chests are of different dates, one being of the 12th cent., and the other of the latter end of the 13th cent.

"The leaves and flowers of the second example have been formed by beating the iron when hot into chilled iron dies; and this method of work was peculiar to the end of the 13th cent."

Salisbury cathedral possesses an interesting example, for though it lacks carving or ornamental ironwork, it is semicircular in shape, allowing the cope to be placed in it without any folding. This chest is half of a circle 12 feet 6 inches in diameter. Gloucester cathedral also possesses a semicircular cope chest; like the one at Salisbury, it is lacking in any interesting detail.



COPE CHEST, WELLS CATHEDRAL

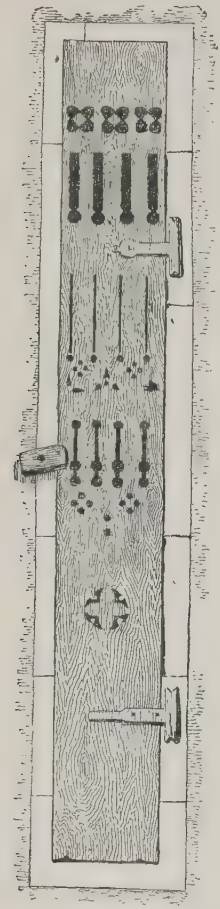
The example at Wells cathedral is a quadrant, and probably of late 13th-cent. date. There is another plain quadrant instance at Westminster abbey, which most likely belongs to the 14th cent.

Wales is outside the scope of this work; but in this case, as cope chests are so rare, it may be well to mention that there is a good panelled example of late date, on legs, at St. John's, Brecon.

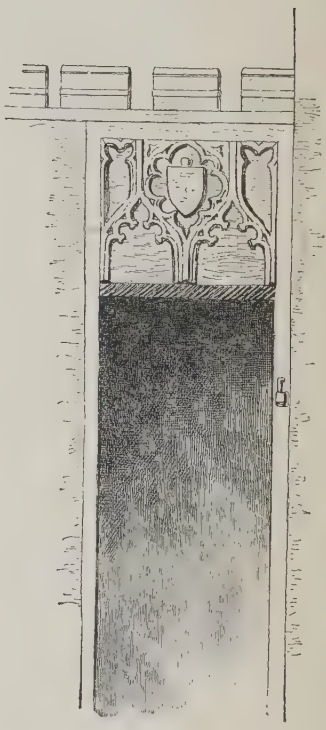
BANNER-STAVE LOCKERS

In some churches there are found lofty narrow niches or wall closets, from 7 to 12 feet high, and only 1 foot or 18 inches wide, and barely a foot in depth. They are usually towards the west end of the building. In some cases the aperture extends upwards

in the wall above the external top, and in one or two instances the aperture extends downwards below the external base. Almost every example shows the iron hinges of the original door, or traces of where they had been driven, and the grooves for the door may always be noticed. These tall narrow lockers are chiefly found in



BARNBY, SUFFOLK



ST. MARGARET'S, LOWESTOFT

East Anglian and Northamptonshire churches. There is only one instance known in which the door still remains, handsomely pierced with openings for ventilation. This example is at Barnby, Suffolk, in the south wall of the nave, near the west end; it is 6 feet 8 inches in height, 11 inches wide, and 1 foot in depth.

The woodwork appears to be of 15th-cent. date. The door has been reversed at some later period when it was refitted with comparatively modern hinges; the tracery now at the top of the door was obviously designed for the bottom position.

Another fine example is to be seen at the west end of the old church of St. Margaret, Lowestoft; it has an ornamental beading of two cinque-foiled arches, with a shield over them; above it is part of a battlemented cornice. The late Canon Manning was the first to draw attention to the probable use of these lofty narrow lockers, in 1885 (*Archæological Journal*, xlii.); his conjecture that they were intended for the keeping of processional crosses seems almost certainly, though only partially, correct. It would be more accurate to describe them as intended for the safe keeping of the shaft of the processional cross, for the altar cross was usually made in such a way that it could be mounted on a staff for processional use. Here, too, would be kept the wooden processional cross for use in Lent, and more especially the staves for banners with which almost every church was supplied.

The tall locker of this description at Kingsthorpe, Northants, is in the south chancel chapel. At Castle Rising, Norfolk, there is an unusually large receptacle of this nature in the east wall of the chancel.

The following is a list of these banner-stave lockers, so far as they have yet been noticed:—

Glos.—Bristol cathedral.
Herts.—Kelshall.
Norfolk.—Castle Rising, Catfield, Cromer, Palling, Strumpshaw, South Walsham St. Mary, Waxham (8 feet high).
Northants.—Kingsthorpe, Northampton St. Sepulchre, Earls Barton, Hannington.
Suffolk.—Barnby, Blyford, South Cove, Gisleham, Henstead, Lowestoft, Rushmere, Shadingfield, Wrentham.
Warwicks.—Nuneaton abbey church.

CHAPTER X

THE LIGHTS OF A CHURCH

THE mediæval churches of England were lighted artificially in two ways, by lamp and by candle. As has been said elsewhere,* the lighting for practical purposes—that is to say, to enable each worshipper, if so minded, to follow the prayers in print or MS., or to join in responses, chants, or hymns not known by heart—was a method of procedure altogether unknown. The ordinary or necessary lights for a church would be few and far between. The usual offices were said by daylight, save at the early winter masses. Gilds were in the habit of attending at the late first evensongs of festivals, but then special provision was made for lighting. In the larger quires, where the night offices were kept, the light before the high altar would give at least a dim glimmer, whilst there were usually two candle sockets to the great lectern in the centre of the chancel, on which lay large copies of the grayle and antiphonar. Every mass had, of course, its own light or lights, and the great festivals, especially those of Christmas, Candlemas, and Easter, had their special illuminations.

Cressets and mortars, which were cups hollowed in stone and filled with grease or oil with a floating wick, were now and again placed near doorways and at other points of vantage for general lighting purposes. They were specially used at cloister corners and on dormitory stairways in religious houses. These cresset stones are occasionally met with in old churches. Not a few of these interesting relics of a former method of lighting churches and monasteries have been flung aside by those ignorant of their use. "Cresset" was originally the Middle English term for a cup of earthenware or metal fastened to the top of a pole and containing

* "Lights of a Mediæval Church," by Dr. Cox, in *Curious Church Gleanings* (1896), where the great variety of devotional lights and of funeral serges or torches are fully discussed.

a light; it was generally used as a portable lantern. From the cup or cresset containing the oil and wick of a light, the word "cresset" was transferred to the hollow in a stone in which a stationary light was burned, and hence stones containing such cavities are termed "cresset stones." The *Rites of Durham* describe three of these, one in the church itself and two in the dormitory. The following is the account of the first of these:—

"There is standinge on the South pillar of the Quire doore of the Lanthorne, in a corner of the same pillar, a foure-squared stoun, which hath been finely wrought, in every square a large fine image, whereon did stand a four-squared stone above that, which had twelve cressetts wrought in that stone, which was filled with tallow, and every night one of them was lighted when the day was gone, and did burne to give light to the monkes at midnight, when they came to mattens."

In a paper in the *Archæological Journal* for 1882 (vol. xxxix.) on these cresset stones, examples at Calder Abbey and Furness Abbey, with sixteen and five circular depressions respectively, are described. Mention is made in the same article of a cresset stone of Purbeck marble, with four circular depressions, at Wool church, Dorset; of one of granite, with seven holes, at Lewannick church, Cornwall; of a Norman corbel-bracket at Dearham church, Cumberland, with a single cresset hole; and of others at Carlisle, Monmouth, and York. At Waverley Abbey a cresset stone has recently (1902) come to light with four depressions. At the restoration of North Wingfield church, Derbs., in 1872, a cresset stone of five holes was found built into the north wall of the north aisle in two pieces. During the same year, and in the same county, another broken cresset stone came to light when the old church of Parwich was pulled down. Two cresset stones may be seen in the church of Romsey, Hants; they were found in 1867. There is one of five holes in the church at Wareham.

With regard to lamps, as distinguished from mere cressets or cups of stone, their chief use was devotional and in the chancel. A perpetual lamp burned, as a rule, night and day before the high altar in all the larger and more wealthy churches, as early as the 13th cent. The continual light of the sanctuary lamp, in honour of the reservation of the Blessed Sacrament, is continuously referred to in charters, inventories, and church accounts from the 13th to the 16th cents. The lamp, in this instance, seems hardly ever to have

been superseded by candle or taper; but in the case of lights in chapels and before particular altars or images, lamps often gave way to candles as time went on, for they were found to give a better and a steadier light, and could more easily be kept in order. The lamp entries of extant churchwarden accounts, either in town or country, almost invariably refer to the single sanctuary lamp. In Bishop Hobhouse's volume on the early warden accounts of six Somersetshire parishes the only lamp entries are of that nature. Thus at Yatton *7d.* was paid, in 1518, "for hanging up y^e^ lampe in y^e^ chansell," and *2d.* "for a lyne to y^e^ lampe." Twenty years later *1d.* was paid "for makynge clene y^e^ lampe in y^e^ chanselle." The will of John Bedham, 1472, provided that the wardens of St. Mary-at-Hill, London, should "fynde and susteyn forevermore a lampe with oyle in the quire and high Chauncell of the same Chirche, to burne alwey as well on Dayes as on nyghtes before the blessed Sacrament." At the beginning of the following century there are various different entries for glasses for the lamp at the cost of *1d.* each, and oil was provided at *4d.* the quart. It appears clear that this church, which was well provided with a great variety of candlesticks, possessed only a single lamp, for there is an entry in 1512–13 "for mendyng of the basen of the lamp."

As to the candlesticks of St. Mary-at-Hill, a 15th-cent. inventory shows that there were "on the high auter ij gret Candylstykes & iij small;* and on sant Stephens Auter ij Candylstykes. Item iij small Candylstykes of laton for Tapurs. Item iiij Candylstykes of laton with braunches for Talough candell." The high-altar candlesticks were of silver, parcel-gilt, weighing forty-eight ounces.

Mention is made elsewhere in these accounts of standard candlesticks, and of others that were attached to a desk or lectern in the quire. The high-altar candlesticks were sometimes used in procession. A note of 1486 tells of a highly interesting candle-lit procession in this city church on Christmas day:—

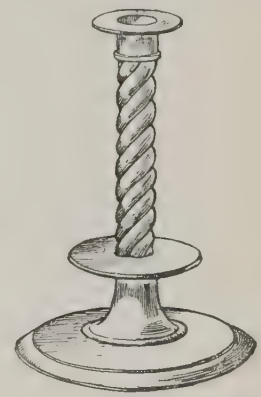
"It hathe been acustomyd that uppon Cristmas day at the magnificat in the Evensong, be ordeyned for everye preste, clark and childe xv small candelles waying all ij lb. di. And every persone havyng a surplice shall have one of thise small candelles brennyng in their handes & so to go on procession to the tombe of Mr. Cambryge syngyng a Respond of Seynte Stephen with the prose therto: that done, a versicle with the colet of

* The opinions of modern ritual purists, who insist on only two candlesticks on an altar, are frequently set at nought by old inventories.

St. Stephen, And in goyng into the Queer a Antemprne of oure ladye: Beryng ij candilstickes of sylver with the tapres on yt & a Sencer with a schyp."

ALTAR CANDLESTICKS came into general use about the beginning of the 13th cent. The usual number was two, and those that remain are, in almost all instances, in pairs.* The earliest examples, and the most interesting and beautiful, are the set preserved at St. Thomas's, Bristol, which date from very early in the 13th cent. Their *provenance* is unknown; their affinity is with Germany rather than with France, but it is quite possible that they

PRICKET CANDLESTICK, 12TH-CENT., FROM PAINTING, CRYPT, CANTERBURY CATHEDRAL

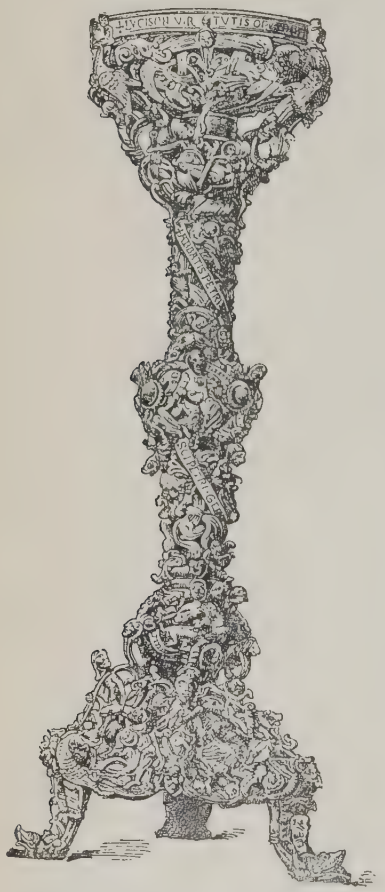


CLAPTON-IN-GORDANO, SOMERSET

are of British workmanship. They are in two pairs, the larger 10½ and the smaller 5½ inches in height; they resemble each other generally, but the smaller are a little less ornate in decoration, and have only one swelling on the stem instead of three. They are of copper, originally gilt, and encrusted with *Champlevé* enamel, much of which has been lost. In shape they consist of a spreading, triangular, pyramidal base, a slender shaft with globular swellings, one and three respectively, and a flat expansion for head. At a later date sconces of latten have been added. The decoration is romanesque, with geometrical figures, scrolls, and monsters. Their preservation, on the whole, is good.

* The Constitution of Archbishop Raynold of Canterbury, 1322, lays down: *Tempore quo missarum solennior peraguntur accendantur duo candele vel ad minus una.*

The other examples are later in date, belonging to the 15th and 16th cents. The pair now at Christ Church, Hoxton, are typical of nearly all. These are of brass, 13½ inches in height, and have a bold base, well moulded; the shafts are decorated with circular mouldings, and terminate in an expanded basin with battlemented mouldings, from which rises a pricket. Those at Clapton-in-Gordano, Somerset, are latest in date, and are almost Renaissance in character; they have circular bases, spirally twisted stems, and sconces instead of prickets.



THE GLOUCESTER CANDLESTICK

The references to gifts of a pair of candlesticks for the altar are frequent in pre-Reformation wills. In Northamptonshire there was a bequest, in 1533, of £10 to buy a pair of silver altar candlesticks for Wellingborough; and a smaller sum, in the same year, to the church of Moreton Pinkney, for two candlesticks to stand before the high altar.

Very occasionally there was a gift of a single altar candlestick. Thus a "candyllstike" was left to St. Clement's altar at the church of St. Giles, Northampton, in 1528; but in this and like cases the bequest meant a candlestick or taper-stand to be placed in front of the altar.

The most remarkable and the oldest church candlestick in England, probably one of a pair of altar lights, is the early 12th-cent., richly wrought gilt candlestick, of base silver, now in the Victoria and Albert Museum. It was formerly in the abbey church of St. Peter, Gloucester. Abbot Peter, the donor, ruled from 1107 to 1113. It stands 23 inches high, has three dragons' heads for feet, and is ornamented throughout

with pierced foliage and monsters in relief. Round the top is inscribed—*Lucis onus virtutis opus doctrina refulgens predicat ut vicio non tenebretur homo.* On a ribbon that runs round the shaft is—*Abbatis Petri gregis et devotio mitis me dedit ecclesie sancti Petri Gloecestre.* Round the inside of the pricket bowl is a later inscription, recording the gift of the candlestick to the church of Le Mans by Thomas de Poché.

At Canterbury cathedral is a silver-gilt pricket candlestick (probably one of a pair), 17¼ inches high exclusive of the pricket. It is of early 16th-cent. date.

Several of the cathedral churches and collegiate chapels of England are supplied with fine examples of the silversmith's art in altar candlesticks of post-Reformation times.

The silver altar candlesticks of Rochester cathedral bear the hall-mark of 1653.

In Salisbury cathedral, standing on the altar of the Lady Chapel, are a pair of silver-gilt candlesticks of fluted pillar form with square base; they measure 26 inches in height, including the pricket. The hall-mark is for 1663. An inscription under the base shows that they were the gift of Sir Robert Hyde, Recorder of Salisbury, and Lord Chief Justice of the Common Pleas; he died in 1665.

In 1683 Lord Beaumont gave two silver candlesticks, weighing 53 ounces, for the altar of York Minster. They are plain circular candlesticks, and are silver-gilt. The hall-mark is 1672–3.

The candlesticks at present used on the high altar are of older date. They are of silver-gilt, with fluted stems, standing 15 inches in height, and were the gift of Archbishop Sancroft, who was for a short time, in 1664, Dean of York. On the base of one of them are the impaled arms of Canterbury and Sancroft.

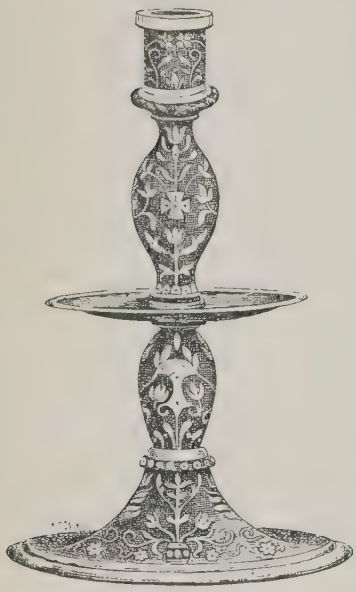
The silver-gilt altar candlesticks of Norwich cathedral stand 20½ inches high, and have the date-mark of 1665. They are inscribed—*Ad sacros usus Eclesiæ Cathedralis sanctæ et individuæ Trinitatis Norwici Donavit civitas Norwicensis.*

The silver altar candlesticks of Exeter cathedral date from 1681. A particularly fine pair of chased candlesticks of great size, on tripod stands, dated 1684, belong to Westminster Abbey. The cathedral church of Durham has a fine pair, ornamented with fluted work and chased flowers, of the year 1767. The two fine

silver altar candlesticks of Sidney Sussex College, Cambridge, are of the year 1741; they are 18½ inches high. There are a still finer and much larger pair at Trinity College, Cambridge, with prickets, dated 1773.

The following brief references to other church candlesticks, arranged alphabetically, will be found to include most of the noteworthy old examples of various dates, left in English churches, which have not been already mentioned.

At Buckland, Surrey, are two very handsome silver candlesticks with fluted columns, of the year 1691; their height is 9¼ inches.



HACKNESS, N. R. YORKS.

The church of Hackness, near Scarborough, possesses a pair of singularly beautiful, small altar candlesticks, adorned with flowers and foliage in white enamel on a ground of blue enamel, with the outlines of the pattern and the rims of brass; they are probably of early 17th-cent. date.

At Halam, Notts., there are two hollow copper pricket candlesticks, of late Renaissance pattern, 22 inches high.

At Harthill, Yorks., there are a very fine pair of altar candlesticks, silver-gilt, bearing the London mark of 1675; they each bear an inscription to the effect that they were the gift of "Peregrine, second Duke of Leeds."

The church of Hatton, Warwicks., has a pair of silver candlesticks with square bases and baluster stems, 11¼ inches high; they are hall-marked 1683.

At Leigh Delamere, Wilts., are a magnificent pair of silver altar candlesticks. They are of Spanish origin and early 17th-cent. date; they were presented to this church in 1843.

The two altar candlesticks of Lutterworth church, Leics., long pointed out as Wycliffe relics, are in reality of Laudian date; they are of gilded wood.

A pair of brass altar candlesticks in the church of St.

Augustine, Norwich, are ornamented with strap pattern; they are of the time of Charles II.

At Moseley, Leics., are a pair of gilded wooden altar candlesticks of carved Renaissance work; they date from 1662.

St. Anne's, Soho, has two small silver altar candlesticks with fluted columns and square feet, 8 inches high, and bearing the date-mark of 1679. They are inscribed—*The gift of Alvia de Veux to y^e^ parish of St. Ann^e^, Westminster*, 1722.

The cathedral church of Southwell possesses a highly interesting pair of great brass candlesticks, originally 4 feet 6½ inches high, to which 10½ inches have been added. They formerly belonged to Newstead Priory, and were recovered from the lake about 1780, together with a fine brass eagle lectern. They stand, like the eagle, on lion feet, and have tapering nozzles.

In the private chapel of Earl Ferrers, at Staunton Harold, Leics., is an elaborate set of Eucharistic vessels dated 1654. This set includes a handsome pair of silver-gilt altar candlesticks, 18¾ inches high; they are of a handsome, thick baluster-stem pattern, and rest on tripod-shaped feet ornamented with angel heads.

At Swithland, Leics., are a pair of handsome silver altar candlesticks, 9¾ inches high, bearing the date mark of 1701.

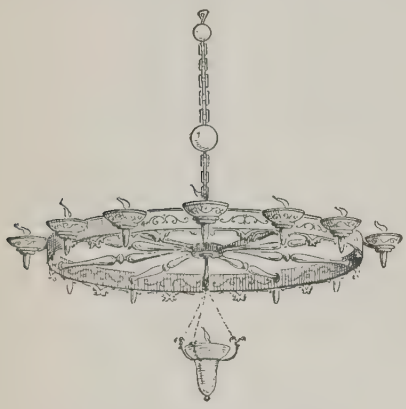
The church of St. Mary's, Shrewsbury, possesses a pair of silver candlesticks, given by Lady Abigail Yeomans for "the use of the Communion," between 1716 and 1727; they are named on the benefaction board within the church.

A candlestick of Limoges enamel, said to be *c.* 1200, belongs to the church of Weston, Norfolk, doubtless one of a former pair.

THE ROOD LIGHTS.—Among the various lights of an English mediæval church, the most important, next to the sacrament light, were those which burned before the rood. At festival times it was customary, out of devotion to the rood, to use the front of the loft itself or the rood-beam—which was sometimes even known by the name of candle-beam—for the support of a variety of lights. Mediæval wills, as well as church accounts, supply innumerable entries as to this custom. Mr. Vallance points out that the most usual way of setting lights before the rood, at all events in Kent, was on pricket spikes in the midst of bowls, of latten or pewter. Of such bowls, as many as a hundred are known to have existed at one time at Chilham, sixty at Westwell, twenty-four at North Cray, twenty at Bromley, seventeen at Eastwell, twelve at Little Chart

and at Ridley, and four at St. Paul's Cray, all in Kent. Candlesticks—that is, prickets mounted on a stem—were of less common use, but the particular method of lighting up the rood-beam on special festivals varied much in different parts of England. When the destruction of remaining "Popish trash" was ordered in Lincolnshire churches in 1566, the churchwardens of Fulletby testified that they had burnt "a pece of wood whereon stood xxiiij candels in the tyme of Quene Marie." This was evidently the rood-beam.

In addition to the row of lights along the beam or gallery front, there was always a special light, sometimes a lamp, and at other times a great candle or taper immediately in front of the rood, which burnt either perpetually or at stated times, irrespective of festivals. Thus one testator bequeaths "a pound of wax to be thereof a taper perpetually every year to be made to burn in the rood-loft before the rood; and the said taper every year to be new made against the Eve of the Nativity." This taper was to be kept at the cost of the inheritors or occupiers of a specified piece of land containing four acres. In another case, a testator left the means to maintain a light "to burn before the Rood from the second peal to Matins till High Mass be done, and from the second peal to Evensong, till Evensong be done, for evermore."



CORONA OF LIGHTS, OR "ROWELL"

The chief light suspended before the rood not infrequently took the form of a circle or crown, containing from twelve to twenty candles or tapers. These chandeliers were generally known as "rowells" or "roelles" in East Anglia, and in some other parts of England; they often appear under this title in wills. Thus in 1494, Jane Taillour bequeaths wax to make tapers for the "xij lyghtes brenning afore the roode in ye rowelle" in the church of Blyford. The "roode roel" of the church of Crondall, Hants, is mentioned in a bequest of 1503. Pulleys remain in the roofs of some churches at the east end of the naves, as at Ubbeston and Wissett, Suffolk;

these were, doubtless, used for raising or lowering a rood light, which was suspended independently of the rood light. Such pulleys are sometimes pointed out as intended to serve for the suspended pyx with the reserved sacrament; an idea, we need scarcely say, which is absurd in such a position. One case is known of the survival of a pyx pulley, or rather lever—namely, at West Grinstead; but that is in the chancel roof in front of the high altar.

CHANDELIERS OR CANDELABRA.—Brief consideration must also be given to chandeliers, of which a few early ones are still to be found. The most accessible as well as one of the most beautiful is that which still hangs in the Temple Church at Bristol. This is of latten, about 3 feet in height, having twelve branches arranged in two tiers, the lower of eight, the upper of four. The branches, which are gracefully curved and richly foliated, terminate in sconces. The branches rise from globes which are held together by slender uprights, forming a sort of cage, within which is a beautifully executed statuette of St. Michael triumphing over the dragon. On a pedestal on the upper orb is another statuette—the Virgin, crowned, holding the infant Jesus in her arms. The lower globe terminates below in a grotesque head with a large ring in its mouth, for convenience in drawing down the chandelier for lighting or cleaning. The date of this chandelier, whose workmanship is excellent, is about the end of the 14th cent.

A somewhat similar chandelier with the same statuettes is to be seen at St. Michael's Mount, and another, with the Virgin and Child only, at Llanarmon-in-Vale, Denbigh. Other examples are found at St. Nicholas-at-Wade, Kent, and Lew Trenchard, Devon. At Rowlston, Herefords., there are a pair of old bracket chandeliers, each consisting of a branch of metal with a cresting of cocks and fleur-de-lys, furnished with prickets for lights.

Much interest pertains to bequests of branched candlesticks and chandeliers, but the citation of a single Northamptonshire example must suffice. In 1531 there was left to the church of Braybrook "a candylstick of v flowers & v tapers of v ponde waxe to be sete before our lady."

At the beginning of the 18th cent., a fashion set in of lighting English churches with well-designed chandeliers of brass, having two tiers of branched candlesticks on gracefully curved stems springing from a central globe. This globe generally bears the name of the donor and the date. Examples of these handsome

chandeliers, often irreverently known as "spiders," are found here and there all over England, although some were ejected by "Gothic" restorers. Among earlier good examples may be noted those of St. Helen, Abingdon, 1710; Kingsclere, Hants, 1713; and Whitchurch, Salop., of the same year. Somewhat later good instances occur at Lingfield, Surrey; Mayfield, Sussex; Ightham, Kent; Tilstock, Salop.; and Over Stowey, Somerset. The city of Bristol and its immediate neighbourhood is particularly rich in examples of these chandeliers, owing, no doubt, to the early establishment of the manufacture of brass in that city, A.D. 1705.

At Bilton, Warwicks., is a fine brass chandelier, which came from a church at Bois le Duc in Brabant.

In Penrith church, Cumberland, are two large gilt chandeliers of exceptional value, owing to their connection with the memorable invasion of England by Prince Charles Edward in 1745. Each bears the following inscription :—

"These Chandeliers were purchased wth y^{e} fifty guineas given by the most noble William Duke of Portland to his Tenante of y^{e} Manor of Penrith: Who under his Graces Encouragement associated in defence of the Government and Town of Penrith against the Rebels in 1745. The Rebels after their retreat from Derby were put to flight from Clifton and Penrith by his Royal Highness William Duke of Cumberland after a short skirmish nigh Clifton Moor, which began at 4 in y^{e} afternoon of Wednesday y^{e} 18 Dec^{r} 1745. Rebell Prisoners taken by y^{e} Tent^{s} of Penrith and y neighbourhood were upwards of 80."

CHAPTER XI

CHURCH LIBRARIES AND CHAINED BOOKS

CHURCH LIBRARIES

THE destruction or dispersion of the monastic libraries, as a necessary corollary of their overthrow, must have been acutely felt by students throughout the country. By degrees it came about, after the country had settled down from their overthrow, that libraries were here and there re-established in connection with parish as well as cathedral churches.

The custom, however, of keeping books, other than service books, in cathedral and parish churches, began long before the monasteries were dissolved. Belinus Nansmoen, a Bristol merchant, left by his will of 1416 to the church of St. Mary, Redcliffe, the Sixth Book of the Decretals, and the Constitutions of Pope Clement V., to be shut up in that church, so that the vicar and chaplains might study them when they pleased.

Such books were frequently fastened by chains for security in the days before printing had begun ; thus at Salisbury cathedral one of the canons, who died in 1452, gave some books to the library, in two of which occurs a memorandum in a 15th-cent. hand on the inside of the cover, to the effect that they were to be chained in the new library.

In the old churchwardens' account-book of All Saints, Derby, discovered in an attic at Meynell Langley by Dr. Cox, there is an entry of about the year 1525 giving a curious list of chained books :—

"These be the bokes in our lady chapell tyed with chanes y^{t} were gyffen to Allhaloes Church in Derby—

"Imprimis, one boke called Summa Summarum.

"Item. A boke called Summa Roumundi.

"Item. Anoyer called pupilla oculi.

"Item. Anoyer called the Sexte.
"Item. A boke called Hugucyon.
"Item. A boke called Vitas Patrum.
"Item. Anoyer boke called Pauls pistols.
"Item. A boke called Januensis super evangeliis dominicalibus.
"Item. A grette portuose.
"Item. Anoyer boke called Legenda Aurea."

In 1537 the Bible in the vulgar tongue was ordered to be placed in the churches for the perusal of the people. An ancient desk and chain in the library of Lincoln cathedral is probably one which was used for that purpose. When Erasmus was visiting England he saw in the nave of Canterbury cathedral some books fixed to the pillars, among them being the gospel of Nicodemus.

Out of 2000 volumes in the library of Hereford cathedral, some 1500 are chained; this is probably the largest collection of chained books in existence. At Wells cathedral the library was at one time chained; many chains still hang from the shelf, although there are no books attached. Two of the oldest chained church libraries are those of Wimborne and Grantham, the latter founded in 1598. The church libraries of Cartmel and Langley Marish were established in the first half of the 17th cent.; and Humphrey Chetham bequeathed in 1651 chained collections to the collegiate church at Manchester, to the Lancashire parish church of Bolton-le-Moors, and to the chapels of Gorton, Turton, and Walmsley. The church libraries at Manchester and Walmsley have, alas! long since disappeared.

The following is a list of the more important church libraries placed in alphabetical order:—

Aylesbury, Bucks. In a wainscote press in the north transept is a small collection of theological books.

Basingbourne, Cambs. A library in the tower of 800 volumes, chiefly theological, was bequeathed by Sir Edward Nightingale in 1717.

Basingstoke, Hants. There is a library, chiefly of Puritan theology, in the room over the porch.

Bath, Abbey Church. In the vestry a library of about 300 volumes, chiefly folios; founded towards the end of the reign of James I.

Beccles, Suffolk. The old church library in the room over the porch was, in 1840, after many of the books had been lost, handed over to the public library.

Beverley, St. Mary's, E. R. Yorks. In the north transept was a small

library chiefly of theological folios. A visitor in 1852 found them most dilapidated, stating that, "the fires in the church had been usually lighted from this literary source for some time." A second visit in 1865 proved that the library was reduced to one book, a copy of the Hexapley. At the present moment we believe that there is nought but the catalogue.

Bolton-le-Moors, Lancs. The chained books left to this church by Humphrey Chetham in 1651 are now deposited in the Grammar School library.

Boston, Lincs. Archbishop Laud on his visitation in 1635 ordered that the room over the porch was to be repaired and decently fitted up as a library. The books gradually disappeared, and in 1856 only the catalogue was left.

Bridgenorth St. Mary, Salop. In the vestry a library of 800 volumes, chiefly divinity, founded by Dean Stackhouse in 1743.

Bromham, Beds. This small library was founded by Lord Trevor in 1740, "for the use of the Ministers of the Parish of Bromham," as stated on a slab let into the outside wall.

Broughton, Hunts. In this church there is a small library.

Bury St. Edmunds, St. James, Suffolk. A valuable library was founded in this church in 1595. In 1847 the contents, consisting of 4 old MSS. and 475 printed books, were removed to the Guildhall.

Cartmel, Lancs. This church has one of the oldest parochial church libraries of post-Reformation date. It was, at all events, founded before 1629, for under date July 14th of that year is the following entry in the churchwardens' accounts:—"It is ordered and agreed upon that the Churchwardens seate in the body of the churche shall be enlarged both in the wideness and in the deske that the bookes given unto the churche may be more convenientlie laid and chained to remaine there according to the directions of the donors." The greater part of the present library was added by Thomas Preston, who, by will of 1692, bequeathed the books that were formerly his father's to Cartmel church, "to be placed in the new vestry there." The library consists of nearly 300 volumes, including some rarities in general literature. There is one volume of 15th.-cent. date (1491), and many of the 16th cent.

Castleton, Derbs. In the vestry a library of about 1000 volumes left to the parish by a former vicar, the Rev. F. Farran, who died in 1817. A large proportion are old-fashioned books of divinity. The "lions" of the library are two early copies of the English version of the Bible, 1539 and 1611.

Chelmsford, Essex. The remains of a good theological library bequeathed by Dr. Kingsbridge for the use of the town and neighbourhood are in a room over the south porch.

Chirbury, Salop. A chained library of 180 volumes, dating from 1530 to 1684. Originally all chained, now chains on 110. Removed to parish schoolroom.

Christchurch, Hants. There is a library of about 100 chained volumes.

Finedon, Northants. In the parvise over the porch is a library of about 1000 volumes, given to the church in 1788 by Sir J. E. Dolben, Bart.

Grantham, Lincs. A library occupies a small room over the south porch. It was founded in 1598 by Rev. Francis Trigg, rector of Wellbourn. There are three wall book-cases, each 6 feet long and 6 feet high. Seventy-four of the books are chained. Another library given to the church by Dr. Newcome, dean of Rochester in the 17th cent., is now kept at the west end of the south aisle.

Henley-on-Thames, Bucks. Library in vestry bequeathed by Dean Aldrich, rector of Henley, who died 1737.

Hereford, All Saints. A library of about 200 chained volumes of old divinity is in the vestry. Blades, in his *Books in Chains*, tells of an Oxford Street bookseller purchasing these about 1850 of the churchwardens for £100. After they had reached London, and were about to pass into the hands of an American dealer, some local feeling was fortunately aroused, and after much trouble they were re-bought and restored to the church.

King's Lynn, St. Margaret's, Norfolk. This library includes a mutilated black-letter copy of the Sarum Missal, as well as many fine copies of the Fathers.

Langley Marish, Bucks. On the south side of the church is a small room built in 1623, to accommodate a large library given by Sir John Kidderminster, "as well for the perpetual benefit of the vicar and curate of the parish of Langley as for all other ministers and preachers of God's Word that would resort thither to make use of the books therein." The cupboards and general fittings and adornments of this room are admirable of their kind, and have been preserved unaltered.

Manchester cathedral. Humphrey Chetham in 1651 left 202 chained books to be kept in the Jesus Chapel of the collegiate church. Their disappearance, says Mr. Chancellor Christie, is one of the most discreditable chapters in the history of Wardens and Fellows.

Melton Mowbray, Leics. There is a library in the north transept aisle of this church.

More, Salop. Library of 250 volumes, chiefly 16th- and 17th-cent. theology, kept in tower. Presented in 1684 by Richard More, of Linley, with the object of "teaching the minister sound doctrine."

Newark, Notts. At the parish church there is a library of theological books, founded by Bishop White, of Peterborough, about 1690.

Nantwich, Chester. In this church library are preserved many old books, of which the following are the most noteworthy: (1) A Sarum

Missal, printed 1533, with emendations and erasures made by Henry VIII.'s commissioners; (2) Exposition of the Sarum Hymns and Sequences, two volumes bound in one, Wynkyn de Worde, 1502, the only known copy of so early a date; and (3) Eikon Basilike, 1648.

Northampton, All Saints. Large library in vestry, contains a black-letter Chaucer, 1542. The majority of the books were left by Dr. Crane, prebendary of Westminster, at the close of the 18th cent.

North Denchworth, Berks. Library over church porch; in 1693 the chained books numbered 100. When the church was restored in 1852 the library was taken to the vicarage, and the chains removed save in a few cases. Of the original library only two or three books remain, namely, a Cranmer's Bible, four volumes of Aquinas, one of Ancient Homilies, Burnet on the Articles, given by the author, and a Life of Christ, by Ludolphus Saxo, which once belonged to Bishop Juxon, with chain attached. It used to contain the Golden Legend (Caxton, 1483); this volume was sold in 1843 to the Bodleian.

Oakham, Rutland. Library of some 200 volumes, early 17th cent., left by Lady Harrington.

Salford, Lancs. Humphrey Oldfield, by will of 1684, left his theological books to be placed in the chancel, together with three pounds for the woodwork and chains that they might not be stolen. After many were lost, the remnant of 72 volumes were removed to the Salford Free Library.

Shipdham, Norfolk. There is an old library in the room over the south porch, which contains some great rarities, such as "the floure of the commandments," printed by Wynkyn de Worde, 1509. The most valuable volumes are kept at the adjacent rectory.

Skipton, W. R. Yorks. This large church library, founded by Silvester Petit (1640–1719), was removed in 1880 to the Grammar School.

Sutton St. Mary, Lincs. There is a library in the parvis of the church.

Swaffham, Norfolk. A valuable library of about 400 volumes in the priest's chamber over the vestry. The greatest rarity is a version of the Vulgate, printed in 1483, an edition which is neither in the British Museum nor in the Bodleian. There is also a book of illuminated Hours, *c.* 1420, and a valuable parish church chartulary called the Black Book of Swaffham.

Tong, Salop. Library of between 400 and 500 volumes, chiefly 17th-cent. theology, kept in vestry. Given by Lord Pierrepoint for the use of the minister.

Totnes, Devon. Library established in 1566; contains folio editions of some of the Fathers.

Turton, Lancs. Here is an oak case with shelves and folding doors, fitted with two iron bars, to which are chained the books presented by Humphry Chetham in 1651.

Walmsley, Lancs. The chained library bequeathed to this chapel by Humphry Chetham in 1651 has long since disappeared.

Warwick, St. Mary. Library in vestry.

Wimborne Minster, Dorset. This famous chained library of about 240 volumes is in a room over the vestry; they belong chiefly to the 17th cent. The chains are made of rod-iron bent into a figure of eight; each chain is about 3 feet long, and has at one end a ring which runs along an iron rod, and permits of the book being moved some little distance.

Yarmouth, Norfolk. In this great church there is a library of about 320 volumes, including a copy of Cranmer's Bible, a Missal, a Hebrew MS. roll of the Book of Esther, and Mathew Paris' history, 1571. In the church in connection with this library is an old revolving reading-desk, most ingeniously contrived to arrange the works of reference the reader may require, and to bring them before him by giving the desk a turn. It has six shelves, each about 4 feet long, and is so cleverly arranged that the shelves maintain severally one angle whilst the framework revolves.

Among other church libraries, not specified in the above list, the following may also be mentioned :—

Halifax, W. R. Yorks.; Brent Eleigh, Suffolk; Sutton Courteney, Berks.; St. Peter's-in-the-East, Oxford; St. Peter's, Maldon, Essex; and Gillingham, Dorset.

There are also several instances in which libraries have been bequeathed as heirlooms to parsonage houses; as at Whitchurch and Middle, Salop., and Stanground, Hunts.

CHAINED BOOKS

It has been generally supposed that the first idea of chaining books in a church originated with the order made by Henry VIII. in 1537 as to the placing of Bibles in churches for parishioners to read at their pleasure; but this is far from being the case. Various long wills prior to the Reformation prove the early use of this custom. William Lyndwood, bishop of St. Davids, author of the *Provinciale*, by will of 1443 directed that a chained copy of his book should be kept in the upper part of St. Stephen's chapel, Westminster, to serve as a standard for future editions.

Sir Thomas Lyttleton made the following bequest in his will of 1481 :—

"I will and bequeth to the Abbot and Convent of Hales-Oweyn a book of myne called *Catholicon* to theyr own use for ever, and another boke of mine wherein is contaigned the 'Constitutions Provincial' and 'De Gestis Romanorum' and other treaties therein, which I will be laid and bounded with an yron chayn at my costes, so that all priests and others may se and rede when it plesith theym."

Thomas, Earl of Ormond, left the following directions by will of 1515:—

"I will my sawter boke, covered with whyte lether and my name written with mye owne hande in the ende of same shall be fixed with a cheyne of iron at my tombe, ther to remain for the service of God."

There can be little doubt that this was a psalter in the vulgar. He was buried in the church of St. Thomas Acon on the north side of the high altar.

The practice of chaining single books in churches received a great impetus by the injunction of Edward VI. in 1547, ordering each parish to "provide within three moneths one Boke of the whole Bible of largest volume in English, and within one twelvemonth the Paraphrasis of Erasmus, the same to be sette upp in some convenient place within the churche." This injunction was repeated in 1559, and although neither of these orders made mention of chains it seems probable that the churchwardens in general would adopt this means of protecting their property. We know that this was a fact in very many cases, not only from books that remain, but from the evidence of certain extant churchwarden accounts. Thus in the accounts of Wigtoft, Lancs., under 1549, occurs the entry, "payd for a chayne for ye paraphrases 4^{d}."

Archbishop Parker required *Jewel's Defence of the Apology* to be placed in the churches, and Archbishop Bancroft ordered that Jewel's collected works (edit. 1609, 1611) should be similarly placed in addition to Erasmus' paraphrase.

Another work which was—unfortunately so far as historic truth is concerned—commonly placed in churches in the 16th cent. was Fox's *Book of Martyrs*.

The following is a much longer list than any hitherto compiled of old books, chained or otherwise, which are now to be found in parish churches, either singly or in small groups.* The latest

* A considerable number of these are taken from Blades' valuable work entitled *Books in Chains*, published in 1890.

instance of chaining a book in a church occurs at Grinton, in the year 1752.

Abingdon, Berks. Bible (1611), and ten others.
Appleby, Westmoreland. Fox, in three volumes.
Arreton, I. of Wight. Fox.
Ashton-under-Lyne, Lancs. A black-letter Bible, originally chained to a desk, is preserved in a glass case in this church.
Backford, Chester. A chained Bible (1617).
Barchester, Warwicks. Erasmus, and two others with chains.
Barrowden, Rutland. Old chained books, now in a book-case made out of a Jacobean pulpit.
Barthomley, Chester. Four chained books, somewhat vaguely described as *Lives of the Saints*.
Baschurch, Salop. Chained Bible.
Bledington, Warwicks. Black-letter Bible.
Borden, Kent. Fox.
Bowness-in-Windermere, Westmoreland. Erasmus, Jewel (1609), and Homilies.
Breadsall, Derbs. On an old double reading-desk, with folding lids, that can be fastened by a single padlock on the top, are four volumes on each side, all secured with chains, namely, Jewel (1609); Burnet's *Reformation*, 2 vols. (1679 and 1681); Cave's *Fathers of the Church*; Cave's *Antiquitates Apostolicæ* (1684); Cave's *Primitive Fathers* (1687); *Cases to recover Dissenters* (1694); and Josephus' *Works* (1702).
Bridlington, Yorks. Jewel (1611) and three others.
Bristol, St. Mary's Redcliffe. Desk for chained Bible.
Bromsgrove, Worcs. Jewel (1609); chained to desk.
East Budleigh, Devon. Jewel, Bible (1634), Fox (1684).
Bunbury, Chester. Chained book.
Canterbury cathedral. Chained Bible.
Cavendish, Suffolk. Jewel and Homilies; chained to a double desk.
Chedworth, Glos. Chained Jewel.
Chelsea, Middlesex. Fox (1601), and four others, all chained.
Chew Magna, Somerset. Jewel (1560).
Cirencester, Glos. Desk for chained books.
Cublington, Bucks. A chained volume of Fox in the rectory; formerly in the church.
Cumnor, Berks. Bible (1611).
Darfield, Staffs. Two chained books of Homilies.
Dronfield, Derbs. Jewel (1569); chain attached to cover. Five folio volumes of *Poole's Synopsis Criticorum* (1674).
East Leake, Notts. *The Dipper Dipped* (1607), chained.

East Winch, Norfolk. Bible (1611).
Egginton, Derbs. Erasmus; traces of chain.
Fairford, Glos. Lectern with chained early edition of Calvin's *Institutes* and *Whole Duty of Man* (1725).
Frampton Cotterell, Glos. Chained Jewel (imperfect) on old lectern.
Geddington, Northants. Jewel, 1611, chain attached.
Great Chart, Kent. Fox.
Great Doddington, Northants. Three chained books—Homilies (1676), Bible (1613), and Erasmus.
Great Durnford, Wilts. Jewel.
Grinton, N. R. Yorks. Burkitt on the New Testament, chained. "For the use of the inhabitants of Grinton 1752."
Hamstall-Ridware. Chain for the Bible.
Hatfield, Yorks. Jewel, chained.
Hill Morton, Wilts. Chained Bible.
Hodnet, Salop. Chained books on a Jacobean stand.
Impington, Cambs. Several damaged chained books, including three folios of Fox.
Kettering, Northants. Chains and covers of two books.
Kidderminster, Worcs. Jewel.
Kingsthorpe, Northants. Fine chained books, all given by Edward Mottershed, who died 1643. They are Erasmus (1547), Jewel (1609), and three volumes of Fox (1641).
Kinver, Staffs. Desk, 7 feet long. Fox (1583), Jewel (1609), and two others.
Kings Teignton, Devon. Fox, and other books.
Kingston, Somerset. Bible (1617), on a stand.
Kirklington, N. R. Yorks. Dean Comber's *Companion to the Temple*, chained.
Leigh, Lancs. Two chained volumes, *Cases to recover dissenters* (1685).
Lessingham, Norfolk. Fox, imperfect.
Leyland, Lancs. Fox, Jewel, and two others, chained.
Lingfield, Surrey. Bible and Jewel, chained on a double desk.
Little Petherick, Cornwall. Fox, in three volumes; chained.
London, All Hallows, Lombard Street. Erasmus, 2 vols. (1548, 1552), Bible (1613).
London, St. Andrew Undershaft. Erasmus, Fox (1596), Jewel (1611), Sir Walter Raleigh's *History of the World* (1621).
London, St. Clement's, Eastcheap. Pearson *On the Creed*, and Comber's *Companion to the Temple.*
Luton, Beds. Bible, and Fox.
Lyme Regis, Dorset. Chained Bible and Prayer-book (1637).
Great Malvern, Worcs. Comber's *Companion to the Temple.*
Mansetter, Warwicks. Erasmus, Fox, and Jewel.

Munslow, Salop. Chained Bible.
Northampton, St. Giles. Two chained books—Calvin's *Isaiah* (1609), Homilies (1676).
Newport Pagnell, Bucks. Jewel and Fox; chained.
Quatt, Salop. Fox (not now chained).
Ramsey, Hunts. Chained books.
Rochester, St. Nicholas, Kent. *A Collection of Cases* (1717).
Shirland, Derbs. Jewel (1609).
Shorwell, I. of Wight. Chained Bible (1541).
Sittingbourne, Kent. Fox.
Southampton, St. Michael's, Hants. Fox, Bible, and two Commentaries.
Stratford-on-Avon, Warwicks. Bible (1611).
Tavistock, Devon. Erasmus (1548), Jewel (1560).
St. Teath, Cornwall. Fox in three folio volumes.
Tilstock, Salop. Two volumes of Fox, now in vestry.
Towcester, Northants. Chained Bibles, Homilies, and Fox.
Ubley, Somerset. Chained Erasmus (1522).
Upton Magna, Salop. Jewel, chained.
Walgrave, Northants. Bible (1611), and Homilies (1676); both chained.
Whitchurch, Salop. Fox (1566), chained.
Wiggenhall, Norfolk. Bible, Fox, Jewel, and Homilies, chained to a wooden desk.
Wolverley, Worcs. Jewel.
Wootton Wawen, Warwicks. Calvin's *Institutes* (1573), Jewel (1611), Andrew's Sermons (1632), and nine other volumes, all chained to a curiously planned desk in the church. These books were given by George Dunscombe, vicar, who died in 1652.
Worcester, All Saints. Bible (1603).
Wrington, Somerset. Bible (1617), Fox, Jewel, and two others.
York Minster. Bible (1611).
York, St. Crux (removed to All Saints). Jewel, on an old lectern.

CHAPTER XII

CHURCH EMBROIDERY

OF the immense wealth of embroidered vestments and hangings possessed by the English churches at the time of the Reformation we have ample evidence in the inventories of that epoch. Unfortunately almost the whole of it has disappeared; much of it found its way to the melting-pot for the sake of the precious metals contained in the gold and silver thread which was lavishly used; much more passed into private possession, and has since perished; only about a hundred specimens remain in England in a more or less mutilated condition, though there is reason to believe that more than have been yet recognized are to be found in the treasuries of churches in France, Spain, and Italy, where English embroidery was always valued, and where a good deal was imported at the time of the Reformation. A flattering if undesirable testimony to the value attached to it on the Continent is to be found in the action of Pope Innocent IV., as related by Matthew Paris. According to his account, the Pope, having seen and admired the robes of certain English ecclesiastics embroidered in gold thread, ascertained that they were worked in England, and sent briefs to nearly all the Cistercian abbots in that country requesting them to have forthwith forwarded to him their embroideries in gold, which he preferred to all others—as if, says Matthew, these objects cost them nothing.

The reputation of the English needlework dated from very early in the Saxon period, and its excellence seems to have been maintained through the whole of the middle ages; the extreme richness and beauty of the later work is perhaps better exemplified by such paintings as those at Ranworth and Southwold, and by some of the monumental effigies and brasses, than by the mutilated and worn fragments now surviving.

The art of embroidery was one of the most important subjects

of instruction in the mediæval convents; and not only was its production a business or profession, but it was the favourite pursuit —almost the only accomplishment—of the ladies of the Saxon and Anglo-Norman laity. There were, moreover, schools, apart from the nunneries, for its teaching; one such is known to have existed in the neighbourhood of the monastery of Ely, perhaps as early as the 7th cent.

As an art embroidery ranked in dignity with sculpture and painting; during the earlier half of the period it was certainly in advance of either sculpture or decorative painting, and fully abreast of the contemporary miniature painting; probably at no time during the whole epoch did painting attain anything like the technical perfection reached by the embroiderer.

English embroidery became so celebrated as to be known at an early date as *Opus Anglicanum*. Matilda, the wife of the Conqueror, left by her will to the abbey of her foundation at Caen a chasuble worked at Winchester by the wife of one Alderet, together with a cope worked in gold and another vestment, all of English workmanship. From that date down to the 16th cent. the references to costly ecclesiastical as well as secular embroidery are constant in historical documents and rolls. It is doubtful whether any of the great churches of the Continent were as lavishly supplied with costly vestments and hangings as was the case with English minsters. At Lincoln they numbered upwards of six hundred, wrought with an infinite variety of embroidery, and sprinkled with gold and precious stones, on the most costly of textile fabrics. There was hardly a village church of England, however humble and remote, the value of whose vestments did not far exceed the average income of the beneficed clergy.

The Liberate and Issue Rolls give some idea of the exceeding costliness of the richer of these works of art. In 1241 Henry III. paid £24 1*s.* 6*d.* to Adam de Basinges for an embroidered cope of red silk for the Bishop of Hereford, and £17 to the same artificer for two embroidered chasubles for the royal chapel. In 1317 Queen Isabella paid 100 marks to Rose, wife of John de Bureford, citizen of London, for an embroidered cope to be presented to the Pope. John, Bishop of Marseilles, in his will of 1345, made a special bequest of his albe that was wrought with "English orfrais." Cardinal Talairand, a little later in the same century, described the English embroideries on a costly set of vestments;

and a bishop of Tourraine of the same period bequeathed to his cathedral a beautiful cope of *Opus Anglicanum*.

Three of the best continental examples of the world-famous English embroidery now extant are the copes of the church of Pienza, North Italy; of Daroca college, in Aragon, now preserved, in the Archæological Museum at Madrid; and that of Bologna, now in the museum of that town, and which is said to have come from the church of San Giacomo. They are all magnificently embroidered with scriptural or legendary subjects; the date of the first is about 1300, and the two others are somewhat later in the 14th cent.

JONAS THE PROPHET: BISHOP FRITHSTAN'S STOLE

The pieces of embroidery now remaining very frequently take the form of pulpit cloths, altar cloths, and altar frontals. Some few of the altar frontals, as in the case of the pair at Chipping Campden, may retain their original form; but most of them, and all the members of the two other groups, are made up from vestments, usually, if not invariably, copes. A considerable number of copes remain unaltered, and in addition there are preserved some three chasubles, several palls, two burses of painted linen, and a few fragments of uncertain origin. The more extensive preservation of copes may be due to the fact that they were not Eucharistic vestments, and so were retained for a time in the reformed ritual of the English Church, their use gradually dying out. At Durham cathedral, where the use of the cope lasted till a date late in the 18th cent., no fewer than four old copes are preserved.

The earliest pieces of needlework now preserved are the 10th-cent. stole and maniple at Durham, removed from St. Cuthbert's shrine in 1827. They were originally worked for Frithstan, who

was Bishop of Winchester from 909 to 931; they were presented to St. Cuthbert's shrine by King Athelstan, when he worshipped there, soon after Frithstan's death. These still beautiful examples of early English embroidery, together with some fragments of silk vestments from the same shrine, are admirably described and fully illustrated by Dean Kitchin in *Victoria History of County Durham*, i. 241–249.

Of the Norman period nothing is known to exist, but of 13th-cent. work is the very valuable "Syon" cope, now to be seen at the Victoria and Albert Museum. It belonged to the nuns of Syon monastery, Isleworth, but is said to have been worked by nuns of a convent near Coventry (probably Nun Eaton) in the second half of the 13th cent. Examples of the 14th cent. are more numerous, and include some of the Durham copes and the two chasubles preserved at Madeley. Perhaps still more of the remaining examples belong to the next century and one or two to the 16th cent.; the last of our series, an altar cloth at Biddenham, being as late as *c.* 1540.

The usual ground was velvet, but damask was also employed; the work was not embroidered directly on to the background—at least in the case of velvet—but was done on canvas, and then cut out and stitched on to the ground (*opus consuetum*). The stitch employed was the feather-stitch (*opus plumarium*), but the chain-stitch, worked in circles, was also employed, especially for the flesh tints. The copes were adorned with orphreys or strips embroidered in gold with figures of saints in niches, and in some of the most costly, as in the case of one of the Carlisle copes, the whole fabric was cloth of gold.

In addition to those mentioned below as yet extant in different churches, there is a considerable selection of English ecclesiastical embroidery at South Kensington from the 13th to the 16th cents., consisting of chasubles, copes, altar frontals, and detached orphreys, many of them of recent acquisition. They are fully described in the *Tapestry and Embroidery Catalogue* issued in 1888, and in its several continuations.

Several of the city companies possess valuable and beautifully embroidered funeral palls or hearsecloths of pre-Reformation date: Fishmongers' Company, 14th cent.; Merchant Taylors', Saddlers', Vintners', and others, 15th cent. They are of an elaborate character; the late 15th-cent. pall belonging to the Brewers' consists of a central

panel of rich cloth of gold with side and end flaps of embroidered velvet. The embroidery represents the Assumption of the Blessed Virgin, between the arms of the archbishoprick of Canterbury and the Brewers' arms; the whole is powdered with ears of barley. Although not deposited in churches, these palls are mentioned in this place, for they were of course solely for Church use at the time of burial.

There are also a few pieces of Early English embroidery in churches of this country under the Roman obedience. Stoneyhurst, for instance, claims to have one of the old Westminster copes, and in the chapel at Wardour Castle, Wilts., there is a beautiful cope as well as two altar frontals from the same abbey.

At Hardwick Hall, Derbs., there are two large pieces of mediæval embroidery which were used for a long time as coverings for the altar rails in the chapel; they are composed of the hoods and orphreys of a large number of copes as well as of parts of one or two chasubles. They were exhibited by Dr. Cox before the Society of Antiquaries in June, 1887.*

A List of pre-Reformation Examples in English Churches

Alveley, Salop. Altar frontal of alternate stripes of crimson and cream in rich woven silk, powdered with embroidered lilies and pomegranates. In centre are "figures of faithful departed awaiting in the bosom of Abraham, their final reconciliation, while round them flame-winged cherubim sing their eternal song of praise."

Barley, Kent. Altar cloth trimmed with cope orphreys.

Baunton, Glos. A remarkable 15th-cent. altar frontal; is made of alternate stripes of red and yellow silk, powdered with double-headed eagles. In the centre is an applied representation of the Rood, with St. Mary and St. John. Below is a most curious rebus. An eagle rising grips by the back a white ass; below the ass is a golden barrel or tun, from the bung-hole of which issues two seeded or flowering branches. The most likely solution of this rebus is that it stands for the name of the donor, one John As(h)burton; the eagle standing for John, and the plant growing out of the tun being intended for burs, or the bur plant.

Biddenham, Beds. Altar frontal; 1541.

Great Bircham, Norfolk. Ancient cope of crimson velvet woven with gold.

* A fairly good book was published by Mr. Hartshorne on *English Mediæval Embroidery*. The subject has, however, been more fully discussed and illustrated by F. and H. Marshall in *Old English Embroidery; its Technic and Symbolism*, 1894.

St. Briavell's, Glos. Pre-Reformation altar frontal.

Buckland, Glos. Cope; 15th cent.

Careby, Lincs. Altar frontal from red velvet 15th-cent. cope.

Carlisle cathedral. Three ancient copes; one with richly embroidered orphreys, 15th cent.; two cloth of gold, 16th cent.

Catworth, Hunts. Five cushions covered with portions of an old 14th-cent. cope.

Chapel Allerton, Somerset. Frontal from an old cope, now in Taunton Museum.

Chedzoy, Somerset. Altar frontal from cope.

Chipping Campden, Glos. A red velvet cope, powdered with gold stars and crowns; the orphrey has eight saints under canopies with twisted shafts; late 14th or early 15th cent. A pair of altar frontals, *c.* 1500, of rich white silk damask; the nether frontal to hang in front of the altar, and the upper frontal to hang behind the altar as a reredos. Both are powdered with gold water-flowers, whilst the former has a representation of the Annunciation and the latter of the Assumption. No other complete ancient pair of English altar frontals is known.

Cirencester, Glos. Pulpit cloth formed from 15th-cent. cope.

Cogenhoe, Northants. Fragment with Tudor roses.

Compton Verney, Warwicks. Stole; 14th cent.

Corby Castle, Cumberland. Cope.

Culmstock, Devon. Altar frontal and cope.

Little Dean, Glos. Hearse cloth or pall formed from a pair of late 15th-cent. tunicles.

Drayton, Norfolk. Altar cloth of fragments of cope orphreys (recently stolen).

Dunstable, Beds. A hearse cloth or pall, *c.* 1515, which belonged to the fraternity of John Baptist at Dunstable; the centre panel is of red cloth of gold, whilst the flaps of purple velvet are richly embroidered.

Durham cathedral. Five copes—(1) a magnificent blue cloth of gold; (2) purple velvet; (3) red velvet; (4) blue velvet; (5) crimson satin. The last of these, with the beheadal of Goliath, was presented by Charles I.

Ely cathedral. Cope of green velvet; 14th cent.

Forest Hill, Oxon. Cope.

Hessett, Suffolk. Corporas case on painted or stained linen. On the obverse is the vernicle within a quatrefoil, with the Evangelistic symbols in the spandrels, all within a twisted border, originally red and gold. On the reverse is the Holy Lamb, all within a quatrefoil, enclosed by a similar twisted border. Late 14th cent.

Hullavington, Wilts. An elaborately embroidered chasuble.

Kettleston, Norfolk. Fragment of vestment.

Kinnersley, Herefords. Fragment of vestment.

East Langdon, Kent. This little church possesses the interesting fragment of a richly ornamented velvet cope of the second half of the 15th cent., which for a long time was used as a pulpit hanging. The principal ornament of the cope is an elaborate representation of the Annunciation. This grand fragment of mediæval work is well described and illustrated in the eleventh volume of *Archæologia Cantiana*.

Lyme Regis, Dorset. Fifteenth-cent. tapestry against west wall; marriage of Henry Tudor and Elizabeth of York.

Lutterworth, Leics. Fragment of vestment.

Lyng, Norfolk. Altar cloth, 6 feet 9 inches by 3 feet 8 inches, formed from two 15th-cent. copes and a chasuble.

Madeley, Salop. Two chasubles; 14th cent.

Minsterworth, Glos. Altar frontal made from a cope.

Mottisfont, Hants. Altar frontal.

Newnham, Glos. Altar cloth from 14th-cent. vestment.

Northleach, Glos. Altar frontal formed of two copes.

Norwich, St. Gregory. Pall and altar frontal.

Norwich, St. James. Altar frontal of cope orphreys.

Ottery, Somerset. Cope; 15th cent.

Oxney, Kent. Pulpit cloth from cope.

Peterborough, St. John Baptist. Large cushion of velvet and orphreys of an old cope.

Pilton, Somerset. Pulpit cloth from cope.

Romsey, Hants. Altar frontal; 15th cent.

Salisbury cathedral. Chasuble; 16th cent.

Salisbury, St. Thomas. Altar frontal of cope orphreys.

Skenfrith, Mons. Cope.

Sleaford, Lincs. Altar frontal.

Steeple Aston, Oxon. Two large portions of a cope, which originally formed a magnificent white silk cope of *Opus Anglicanum*. It has been cut up to form a desk cloth and altar frontal respectively. Early 14th cent.

Stoulton, Worcs. Altar frontal from 14th-cent. cope.

Sutton Benger, Wilts. Desk hanging; made up of ten strips of embroidery sewn side by side, with figures of apostles, saints, and prophets under canopies. The figures belong to two sets of twelve each, which again contained two sets of three. This suggests that they originally formed the orphreys to a pair of tunicles for a deacon and sub-deacon. They were probably made up into their present form in Elizabethan or early Stuart times.

Tedburn, Devon. A blue velvet cope; late 14th cent.

Tong, Salop. Altar frontal.

Wantage, Community of St. Mary the Virgin. Pall or desk cloth; made out of one or more 15th-cent. copes of blue velvet, powdered with

water-flowers, formerly belonging to, and in use in, the church of Emneth, Norfolk.

Winchcombe, Glos. Altar cover formed of two vestments; now at Sudeley Castle.

Wool, Dorset. Velvet pulpit-cloth formed from cope, now in Dorchester Museum.

Worcester cathedral. Cope, *c.* 1236; fragment of cope, 13th cent.

Wymondham, Norfolk. Corporas case of "steyned" linen with shields of arms.

York, St. Mary Bishop Hill. Cope.

PIECE OF STEEPLE ASTON FRONTAL

Although the embroiderers' art died out in England with the Reformation, and has only been resumed for church purposes in comparatively recent years, there are a few instances of decently worked church hangings of the intermediate period. The following seem worthy of particular mention :—

Aldworth, Berks. Green cloth altar cover, worked with date 1703, and churchwardens' initials.

Arne, Dorset. A curious linen cloth given by Wake, rector of the mother church of Wareham, in 1661, wrought in silk, with inscriptions as to the attributes of the Trinity.

Anstey, Herts. Altar frontal—large plum-coloured velvet frontal, probably

made to cover the top and sides as well as the front of a very small altar. Large oval medallion worked upon the frontal in green and gold, the purple colour of the frontal forming the background. The medallion is surrounded by rays, and has $\frac{\text{I. H. S.}}{1637}$ in the centre.

Bacton, Herefords. Altar cloth of white silk shot with gold, beautifully embroidered with fruit, foliage, and figures. Presented by Mistress Blanche Parry, Maid of Honour to Queen Elizabeth.

West Barsham, Norfolk. Linen cloth used at Holy Communion; date 1637.

Bitton, Glos. Altar frontal—plain blue cloth intended for one of the small altars of the period, to cover the top and some part of the sides. In the centre I. H. S. surmounted by a cross with three nails and a heart is worked in white silk below. Round the edge (which is not fringed) is worked in simple capital letters in white silk :—"The : gift : of : John : Seymour : the : church : Bitton : in : the : county : of : Gloucester : for : the : communion : table : in : remembrance : of : his : dear : Graidfather : Sr : John : Seymour : who : died : & : was : interred in : Ye : middle : of : this : holy : square." The Seymour crest is worked in white and gold in each corner.

Bourne St. Mary, Hants. An old altar cloth of the year 1687, with the date and the churchwardens' initials embroidered on the super frontal, is preserved in a glass case in this church.

Cheswardine, Salop. Funeral pall, gold and silver tinsel letters; 1770.

Cogenhoe, Northants. Remains of Elizabethan altar frontal.

Hollingbourne, Kent. Embroidered velvet coverings for the altar and the pulpit desk, wrought by the Ladies Culpepper during the Commonwealth, and presented at the Restoration.

Mattingley, Hants. In this church is preserved a once handsome altar cloth of gold-fringed crimson velvet, with good embroidered designs and the date "Anno domini 1667."

Norwich, St. Peter Mancroft. Tapestry near the font, dated 1573.

Portsmouth, Parish Church. The crimson velvet altar cover, together with a pulpit-cloth, was given by Thos. Ridge in 1693, and has been in use ever since. The altar cover is embroidered in gold thread with the sacred monogram in a wreath of branches together with the date.

Shalden, Hants. A pulpit cloth, date 1655, worked in yellow on dark green cloth.

Trusley, Derbs. Altar cover of blue cloth embroidered with arms and crest of William Coke; worked by his wife Catherine, and her four daughters, Catherine, Suzanna, Mary, and Frances, whose initials appear on the cloth. It was first used at the reopening of the church in 1713. Fragments of this cloth are now framed in the vestry.

Westminster Abbey. Several copes, *temp.* James II.

Weston Favell, Northants. Altar cover representing the Last Supper, worked in 1698 by Jane, wife of Sir John Holman, Bart.

Whickham, Durham. Altar cloth with impaled arms and crests of Bowes and Blakiston, and initials E. B., referring to Dame Elizabeth Bowes, the heiress of Gibside, who died 1736.

Whiston, Northants. Altar cover dated 1704, with initials M. P., for Hon. Mary Paget, who worked it.

CHAPTER XIII

ROYAL ARMS—TEN COMMANDMENTS

ROYAL ARMS

IT is generally assumed that royal arms in churches were not to be found in pre-Reformation days. This was probably the case as far as special tablets or frames were concerned; but it is well known that they frequently occurred in stained glass, and even occasionally on priestly vestments and altar frontals. Although their use became prominent and emphatic in England at the time of the Reformation, there is no necessity for associating their occurrences with reformed principles. The royal arms of Spain frequently occur at the present day in the churches of that country, and sometimes even over altars; and until within the last year or two the royal arms of the House of Savoy might be seen at the west end of the Roman Catholic church in Sardinia Street, London.

There is no known order of Henry VIII. as to his arms in places for divine worship; but immediately on his death in 1547 those who were in sympathy with further reform, knowing the views of the Protector and the rest of the Council, of the boy-king Edward VI., took immediate action in this as in other directions:—

"The curate and church wardens of St. Martin's in Ironmonger Lane, in London, took down the images and pictures of the saints and the crucifix out of their church and painted many texts of Scripture on the walls and in the place where the crucifix was they set up the King's Arms with some texts of Scripture about it; upon this the Bishop and Lord Mayor of London complained to the council. And the curate and churchwardens being incited to appear answered for themselves. . . . In conclusion they said, what they had done was with a good intention, and if they had in anything done amiss, they asked pardon and submitted themselves."*

* Burnet's *History of the Reformation*, ii. 13.

The crucifix named in this quotation would undoubtedly mean the Rood over the screen. The "Injunctions" of Edward VI. make no mention of the royal arms; but it is known that in a few cases up and down the country the young king's arms were set up. The churchwardens' accounts for both Long Melford and for Wangford, Suffolk, for 1547–48 contain payments for painting up the king's arms. At St. Dunstan's-in-the-East, in 1550, "a small hanging of red and blew sarsanet with the Kynges Arms" was purchased. The inventory of Wix church, Essex, for 1552 mention "a cloth stayned and wrytte with the Scriptures, the Kings Majesties Arms in the middle, which cloth is hanging upon the Candellbeam." There are like entries in the inventories of several other Essex churches of the same date.

In the reign of Elizabeth the custom of placing the royal arms in a prominent position in the churches considerably increased. It is known that in the defacing of the Roods, particularly where it was painted on the tympanum of the chancel arch, the Queen's arms not infrequently took its place. Instances of this are named under screens.

The arms of Elizabeth remain in the church of Beckington, Wilts., with the date 1574 and "God save the Queen." They may also be seen in the church of Basingstoke, Hants, in beautifully ornamented borders, with the year 1576, and at Greens Norton, Northants, with "E.R., 1592." They also occur, undated, over the screen of Ludham, Norfolk, with *Vivat Regina Elizabetha.*

The arms of James I. are still to be found in a few churches, as at Blisland, Cornwall, 1604, and at Winsford, Somerset, 1609. Beneath the arms in the latter case appear the following texts:—

"I advertise thee to observe the mouth of ye king and that for ye word of the oathe of God." To this is appended the better-known text from Eccles. x. 20, beginning, "Curse not the king."

There are but very few cases in which the arms of Charles I. remain in our churches, for they were generally pulled down and destroyed during the Commonwealth. Suffolk affords two instances, Mellis, 1634, and Ashbocking, 1640; in the former case the arms are in excellent preservation. At St. Feock, Cornwall, the royal arms are dated 1638.

The following license, granted by Archbishop Abbot in the time of Charles I., and entered in his register, is worth citing in full:—

"George by the providence of God, Archbishop of Canterbury, etc., To our wellbeloved in Christ Thomas Hanbage, paynterstayner, sendeth greetinge in our Lord God everlastinge. Forasmuch as wee are given to understand by certificate under the handes of diverse men of the Arte, trade or mysterie of Paynterstayners of London, that you are a man of honest life and of civill carriage and behaviour, and that as well for your care and diligence as for your knowledge and experience in the said Art, Trade or mysterie of a Paynterstayner, you are able to form and complete any worke you shall undertake in that kind. And whereas there ought to be had an especiall care that all churches and chapells within this Kingdome of England be beautified and adorned with Godly sentences and more especially with his Majesties Armes and the Tenne Commandments, yett in some places the same is altogether neglected, and in other places suffered to be defaced. We, therefore, as much as is in us, duely weighing the premisses, and having a care for the redresse thereof, doe hereby give you the sayd Thomas Hanbage, leave, license, and authority to go and take a review of the ruines of the parish Churches within my diocese of Canterbury, and in and through all the peculiar jurisdictions of us and of our cathedrall and Metropolitan Church of Canterbury, and after a view so had to shew yourself ready and willing to paynte his Majesties Armes with the Tenne Commandments and other holy sentences upon some eminent places within the Chauncells or Bodyes of the sayd churches, where now they are wantinge, and where those Armes be defaced, in colours or otherwise, that for the better adorninge of the said Churches the same be beautified with Helmett, Crest, and Mantle, as in most Churches of England the same are now adorned, you takinge for your paynes and honest and reasonable allowance, wishing hereby all Persons, Vicars, Curats, Churchwardens, Sidemen, and all other officers of the severall Churches aforesaid, that they to their best powers give you admittance as is fit in the performance of the premisses. In witness whereof Wee have caused the Seale of our office (w^{ch} wee use in this behalf) to bee putt to these presentes. Dated 24 Oct. 1631, and in the 21st yeare of oure Translation."

At the Restoration of the monarchy the placing of the royal arms in churches became for the first time compulsory. In the parish registers of Warrington, Lancs., an entry relative to the laying of a church rate under date July 30, 1660, thus begins—

"Whereas it is generally enjoined by the Great Counsell of England, that in all churches thorowout the Kingdom of England his Majesties arms shallbe sett upp. . . ."

At North Walsham, Norfolk, the royal arms of Charles II.,

dated 1660, are palimpsest; they bear on the back the arms of the Commonwealth.

A fair number of the arms of Charles II. may still be found in the churches of many parts of the country; where they are undated, as at Gimingham and West Harling, Norfolk, and Catesby, Northants, it may generally be assumed that they are of the year 1660–61.

It is always of interest to note the occurrence of the royal arms in the churches of any particular district, for these trophies of successive reigns are at the least noteworthy, and their abolition or destruction is one of the many sorry notes of the restorations of last century. These arms have been noted in but five of a large group of North Devonshire churches, between Bideford, Hartland, and Torrington. At Frithelstock the royal arms are executed on a large scale in plaster, and bear the date 1677; they are against the north wall of the nave, and look somewhat absurd under a coat or wash of dull grey colour. At Milton Damerel the arms, also in plaster, are over the north door of the aisle; they are dated 1664. The royal arms are also handsomely executed in plaster in Langton church; they are on the north wall, so as to be readily observed by those entering by the main entrance. There is no date, but the initials are G. R., and they pertain to George I. The probable date is 1714 or 1715, when a special effort was made to secure the Hanoverian arms being placed in all churches, as there had been much quiet resistance to them on the part of incumbents of Jacobite tendencies. The arms at West Putford are also opposite the south entrance, and bear the date 1714. The arms at Lancross are now at the west end of the church; but they also used to be against the north wall; they are of the year 1731.

The loyal county of Cornwall used to be noted for the large number of elaborate royal arms, mostly of Restoration date. The large majority of these have been cleared away by the deplorable lack of taste and lack of appreciation of historic continuity shown during the last half century. We have only noticed three examples of that date out of forty churches in North-East Cornwall. Over the south door of the church of St. Kew are the royal arms most effectively executed in plaster, dated C. R., 1661, with the unusual motto below of "God save the King." At St. Minver the royal arms are well painted, and bear the date 1660; they hang against

the south wall. At St. Merryn the royal arms in plaster, with the date 1660, have been moved to the north wall of the tower, and are in a much-begrimed condition. Blisland has the rare distinction of retaining the royal arms of James I., with the date 1604. At St. Breward the arms, with the date 1700, have been suffered to remain.

At Lanteglos, South Cornwall, there is a highly interesting rudely painted board against the north wall, on which are depicted the national emblems of rose, thistle, fleur-de-lis, and harp. In the south aisle of the same church there are the painted arms of Charles II., with the date 1668.

But there is something far stranger to notice in Cornish churches than the discarding of the display of royal arms. Cornwall distinguished itself at the outbreak of the great civil strife by its self-sacrificing devotion to the cause of Charles I. The King, touched by their gallant rally to his person and government, addressed a special letter of thanks, dated September 10th, 1643, "To the inhabitants of the county of Cornwall," wherein in apt terms he commented on their extraordinary zeal, and desired "to publish it to all the world, and perpetuate to all time the memory of their merits." It was ordered that this letter should be read in all churches and chapels in the county, and a copy "to be kept for ever as a record of the same." Copies of the letter, painted on white wooden tablets, were placed in every church. Doubtless some would be removed when the Commonwealth gained the ascendency, and where Puritanism was rampant; but less than a hundred years ago the majority of the churches had this notable historic tablet still displayed. Many have been cast out during "restoration," or suffered to perish within memory, as at St. Sennen and St. Leven. We believe this letter can now only be found in about a dozen of the churches of Cornwall. It exists in only one of the forty and odd churches of the north-east of the county—namely, at the west end of the church of St. Minver. It is passing strange that Cornishmen, whatever may be their present views of that great national struggle, have suffered so many of these remarkable memorials to pass into oblivion in comparatively modern days.

At St. Michael's Church, St. Albans, are the arms of Charles II., "C.R., 1660," painted on wood; they were in 1901 under canvas which bore the arms of George III.

Beneath the tower of the church of Odiham, Hants, hang the painted arms of Charles II. with "C. R." and the Restoration date 1660; they are arranged within the Garter, and below them is the exceptional and timely motto *Beati Pacifici*. At Bramley, in the same county, the arms are dated 1660.

Dated arms of Charles II. do not often occur late in the reign, but at Normanton-on-Soar, Notts., they bear the year 1683, and at Screveton, in the same county, 1684.

THE TEN COMMANDMENTS

The setting up of the Ten Commandments in churches as a reminder to worshippers of the duty they owed to God and their neighbour was not unknown in the mediæval Church of England, as is testified by more than one inventory and bequest; but the general custom came in soon after Elizabeth's accession, in consequence of a letter from the Queen to the commissioners in matters ecclesiastical, in 1560, complaining of the desolate and unclean condition of many of the churches. They were ordered to see that tables of the Ten Commandments were set up in the churches, to be not only read for edification, but also "to give some comely ornament and demonstration that the same was a place of religion and prayer."

There are one or two examples of compliance with this order still extant. In the Lady chapel of Ludlow church there is a board of "The X commandemems of almighty god," dated 1561, and painted after a much-abbreviated fashion in black letter within an ornamental border.

The Norfolk churches of Aylmorton, Shipdham, and Gateley also possess Elizabethan tables of the Commandments; in the last instance this table was formerly on the tympanum over the Rood screen.

In the church of Lanteglos, South Cornwall, against the north wall are the Ten Commandments in black letter within a large square panel of wood; the initials are in red, and the whole is surrounded by a painted border. The spelling is quaint; the sixth commandment reads, "Doe no murther." This is undated, but doubtless early Elizabethan.

In the chancel of Bengeworth, Glos., is a table of the Commandments with the letters cut in boxwood; it is dated 1591.

At Terrington St. Clement, Norfolk, there is the Our Father in black letter in the north transept, dated 1635, and the Creed in the south transept.

The Commandments, with the Our Father and the Creed, of early 17th-cent. or late Elizabethan date, remain painted on the walls of Wistantow, Salop., in ornamental borders. At Ruyton, in the same county, the Commandments, in black letter, are dated 1668.

Slate has for a long time been put to a great variety of uses in North-East Cornwall, including a remarkable variety of memorials in churches, with effigies and much ornament in low relief. In the 16th, 17th, and 18th cents. slate was used for the Commandments. In two cases "restorers" of last century ejected and broke up ornamental slate tables of Elizabethan date. At the west end of the south aisle of St. Tudy are slate tablets inscribed with the Commandments; they are well lettered, and have good head and tail strips of ornament. They are of some age, and it seems a pity that they were displaced during restoration. The Commandments on slate are also to be found in the church of Michaelstow; in that instance they are relegated to the north aisle.

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LONDON AND BECCLES.